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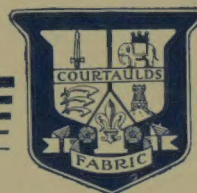
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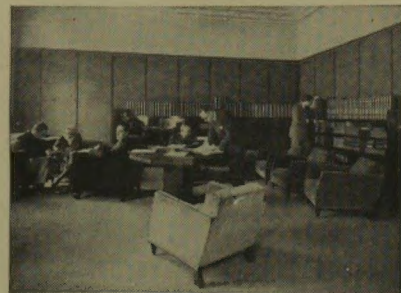
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SATURDAY, JULY 30, 1932.



**WHEN THE GLOUCESTERS WON THEIR BACK BADGE: THE 28TH FOOT AT ALEXANDRIA IN 1801—
AS PRESENTED AT THE WOOLWICH GARRISON SEARCHLIGHT TATTOO.**

Fighting at Alexandria in 1801, the 28th Regiment of Foot (now represented by the 1st Battalion The Gloucestershire Regiment) were attacked in front by infantry and in rear by dragoons. As there was no time to form square, the rear rank was ordered to right about face. The French were beaten off.

In recognition of this gallantry, both battalions wear a badge at the back of the headdress as well as one in front. The Woolwich Garrison Searchlight Tattoo was fixed to be held in the Stadium, Woolwich Common, on July 27, 28, 29, and 30.—[PHOTOGRAPH BY A. CONSOLE.]



By G. K. CHESTERTON.

THE question of the "Elegy in a Country Churchyard," and the relation of the poet Gray to the particular church of Stoke Poges, has come up again, in another fashion, since I had occasion to write about it here many months ago. It is, indeed, a somewhat more serious and urgent occasion; for the former was merely a theoretical discussion as to whether this was indeed the sacred site, and the new occasion seems to involve the danger of definitely desecrating it, or treating it as if it were already desecrated.

The real relation of Gray's great poem to the present stage of our history will probably not be understood until a later stage. Yet the poem is a monument, a trophy, and, at the same time, a beacon or signal, standing up as solid and significant as the monument stands up in the Stoke Poges fields. Many poems have been written since, and grown more fashionable, if not more famous, which have not the particular meaning for the modern world stored up in this very storied urn. For Gray wrote at the very beginning of a certain literary epoch of which we, perhaps, stand at the very end. He represented that softening of the Classic which slowly turned it into the Romantic. We represent that ultimate hardening of the Romantic which has turned it into the Realistic. Both changes have, of course, been criticised in their time by the more conservative critics. Dr. Johnson said, probably with a partly humorous impatience, that Gray had only proved that he "could be dull in a new way." And most of us will agree that the modern realistic writers, who have in their turn replaced the romantic writers, have indubitably discovered a marvellous and amazing number of new ways of being dull.

But the change, as it hung uncompleted in Gray, strangely resembled the twilight changes of that landscape which the poem describes. Indeed, the whole episode has a curious, almost uncanny, harmony that even includes coincidence. Concerned as he was with a fine shade of twilight, it is even odd that his name was Gray. The whole legend is like that of something colourless and classical fading into mere shadow. For something was, indeed, fading before the eyes of Thomas Gray, the poet, and it was something that he did not wish to see fade. It may be noted that the first impression, especially in the first verses, is one of things moving away from the poet and leaving him alone. We see only the back of the ploughman, so to speak, as he plods away into the darkness; the herds of cattle have the perspective of vanishing things; for a whole world was indeed passing out of the sight and reach of that learned and sensitive and secluded gentleman, who

represented the culture of eighteenth-century England, and could only watch a twilight transformation which he could not understand. For when the ploughman comes back out of that twilight, he will come back different. He will be either a scientific works-manager or an entirely new kind of agrarian citizen, great as in the first days of Rome; a free peasant or a servant of alien machinery; but never the same again.

I am not very fond of committees and societies of specialists or amateurs who sit upon this or that sort of problem; but in the particular problem of the preservation of the rural and cultural traditions of our own countryside, I cannot see at the moment that any other machinery is possible. And it seems

like a peasantry, even as there is in Scotland, it was possible to produce a peasant poet like Burns. And the memory of a peasant like Burns would be preserved by other peasants, even if there were nobody else to preserve it. But nobody could expect the agricultural labourers to preserve the memory of a scholar like Gray. It is amusing to remember that Burns put a verse from the Elegy as a motto to his own homely and pungent picture of peasant life; as some have thought, consciously stressing the contrast between his own realism and the scholar's classicism—

Let not ambition mock their useful toil,
Their humble joys, and destiny obscure;
Nor grandeur hear, with a disdainful smile,
The short and simple annals of the poor.

Indeed, I rather fancy that, in citing those rather patronising lines, it was the poor poet who had the disdainful smile.

But we must take the rough with the smooth in that noble, aristocratic story that has made South England like a garden among the nations. And with it weakened the only organisation for protecting the art and antiquities of rural life. Gray could not be a popular poet like Burns; at least, not in that sort of rural life. Perhaps there is a hint of it in his own phrase; that the Village Milton would have remained mute and inglorious. Perhaps he deliberately did not finish the tale of the Village Hampden, who was possibly a poacher, but could not possibly be a peasant. Anyhow, the old organisation of culture has weakened; and the new organisation of local politics is not an organisation of culture. There can be a culture of peasants, but not a culture of petty politicians. In

this dilemma there is nothing to be done except to work through groups of sympathetic individuals, students or artists or lovers of landscape, who take the trouble to support each other in defending the tradition of the national history and poetry. Otherwise the whole country will be swept bare for the sort of motorist to whom every object is an obstacle to rushing from nowhere to nowhere. Roads will not be roads, for there will be no places for them to go to; there will be only those ominously called arterial, and resembling, indeed, those open and spouting arteries that are an inevitable sign of death. I should say the ultimate moral is that we ought to have made up our minds between real aristocracy and real democracy, and should have either preserved a gentry or created a peasantry. But the immediate moral is that we must preserve what we can of all that reminds us that rural life was a civilisation and not a savagery, and especially support such groups as the society here in question, which is defending the great tradition of Gray.



THE BERLIN POLICE COMMANDANT UNDER ARREST AFTER THE REICH GOVERNMENT'S COUP D'ÉTAT IN PRUSSIA: COLONEL HEIMANNSBERG (IN CLOAK) SALUTED AS HE ENTERS A REICHWEHR CAR IN CUSTODY.

After the Reich Government had appointed the Chancellor, Herr von Papen, Reich Commissioner for Prussia, a "state of Emergency" had been imposed in Berlin and Brandenburg, and Dr. Bracht had become Commissioner for Prussia and Prussian Minister of the Interior, Herren Grzesinski and Weiss, President and Vice-President of Police in Berlin, and Colonel Heimannsberg, the Police Commandant, were dismissed. They refused to go and, as a result, were arrested and taken from the Police Presidency to the police barracks in Moabit, where they were placed in the officers' detention quarters. In the evening they were released, on the understanding that they would not attempt to carry on the duties of their offices. On July 22, Colonel Heimannsberg was re-arrested while in bed, but late that night was again released.

to me that the Penn-Gray Society is a good example of a machine suited to its work and doing work that is wanted. The trouble is that the typical cultured Englishman, like Gray or the traditional admirer of Gray, was generally a certain kind of gentleman, of the sort that had some kind of country seat. Since then, to continue the figure, the gentleman with the country seat has rather fallen between two stools. He is no longer so rich and powerful as a landlord. He generally has not become rich and powerful as a local politician. There were any number of men, of course, who appreciated the country without owning a country seat. But if they were not the sort of men to own a country seat, still less were they the sort of men to stand for a county council. And, as the old organisation of England went, the organisation that has been gradually dying since the days of Gray, men of this artistic sort were mostly attached in some more or less indirect way to the gentry. That is the point; that, for good or ill, it was the system peculiar to a gentry. It was never, for instance, the system peculiar to a peasantry. Where there is anything

THE STRONG MAN OF ITALY SPEAKS: IL DUCE AS PATRIOTIC ORATOR.



SIGNOR MUSSOLINI ADDRESSES A MASS MEETING OF FASCISTS: STUDIES IN VEHEMENT SPEECH AND VIGOROUS GESTICULATION.

Signor Mussolini (here seen with Signor Dino Grandi, who leaves the Italian Ministry of Foreign Affairs to become his country's Ambassador in London) is certainly the most virile of statesmen, and his energy is as abundant when he speaks as when he acts: witness this series of photographs from a Fox Movietone News film. Il Duce, indeed, never spares himself; he gives his all to his fatherland—and he expects his compatriots to do the same. At the moment he is working harder than ever, though it might well have been assumed that his hands were over-full. On July 20 a drastic reconstruction of the Cabinet was announced in Rome. Signor Grandi, the Minister for Foreign Affairs, resigned, and

simultaneously, the Ministers of Finance, National Education, Justice, and Corporations handed over their portfolios and ten Under Secretaries ceased to officiate. Signor Mussolini himself took over the Ministry of Foreign Affairs and the Ministry of Corporations, as well as remaining Prime Minister. The changes are the most important since, in September 1929, Il Duce resigned seven of the nine portfolios he then held. As we note above, Signor Grandi, who was the chief Italian delegate at the recent Lausanne Conference, has been appointed Italian Ambassador to this country, in the place of the late Signor Bordonaro, a choice certain to prove popular here. The announcement was made officially on July 21.

IN THE DOMINION OF PAINTINGS OF THE CANADIAN WILDS



"MOONLIGHT DRAMA."—A STUDY OF THE PRIMITIVE IN THE CANADIAN WILDS, WHERE THE LAW OF TOOTH AND CLAW STILL RUNS.



"CANADIAN WHITE-WATER MEN."

THE EMPIRE CONFERENCE: BY A FAMOUS CANADIAN ARTIST.



"THE OLD PACIFIC EXPRESS."



"THE POACHERS."—WITH THE OWNER OF THE TRAP MIRRORED IN THE WATER AS HE RAISES HIS GUN TO SHOOT THE MARAUDERS.

THE Empire Conference now in session at Ottawa lends a special interest to these admirable pictures—the work of an artist whose personal knowledge of Canadian wild life is unsurpassed. Mr. Arthur Heming is author as well as artist, and from his long experience has written a fascinating account of hunting and travel in the Canadian Northlands. He tells of a curious belief among the Indians of the north: that "out of respect for the dignified spirit of the north."

(Continued opposite.)



"CANADIAN LOGGING TRAIL."



"VOYAGERS CROSSING THE ROCKIES."



"THE WHISKY SMUGGLER."



"AUTUMN REFLECTIONS."



"THEIR FIRST MEETING."



"RAFTMEN IN THE CALUMET."



"CANADIAN PIONEERS."



"AN UNEXPECTED MEETING."

NEW TREASURES OF ANCIENT AEGEAN ART: SCULPTURE AND POTTERY FROM RHODES AND CALCHI.



FIG. 1. AN EXCEEDINGLY RARE REPRESENTATION OF JAVELIN-THROWING AT A TARGET FROM HORSEBACK: DECORATION ON THE TERMINAL DISC OF THE EPINETRON SHOWN IN FIG. 2.

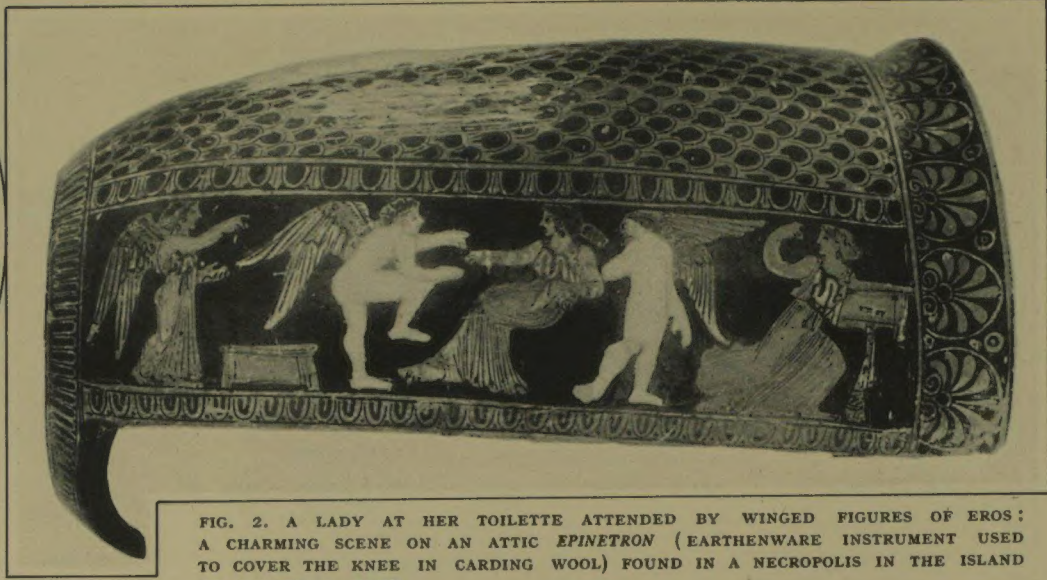


FIG. 2. A LADY AT HER TOILETTE ATTENDED BY WINGED FIGURES OF EROS: A CHARMING SCENE ON AN ATTIC EPINETRON (EARTHENWARE INSTRUMENT USED TO COVER THE KNEE IN CARDING WOOL) FOUND IN A NECROPOLIS IN THE ISLAND OF CALCHI—A VERY RARE EXAMPLE. (5TH TO 4TH CENTURY B.C.)



FIG. 3. BEAUTIFUL SCULPTURE OF THE SECOND CENTURY B.C. FROM THE NECROPOLIS OF RHODES: A MOTHER'S FAREWELL TO HER DEAD DAUGHTER (ON RIGHT), SEEN GIVING DRINK TO A SERPENT, THE SYMBOL OF THE SOUL, WHILE A HANDMAID (LEFT) HOLDS HER JEWEL-CASKET.

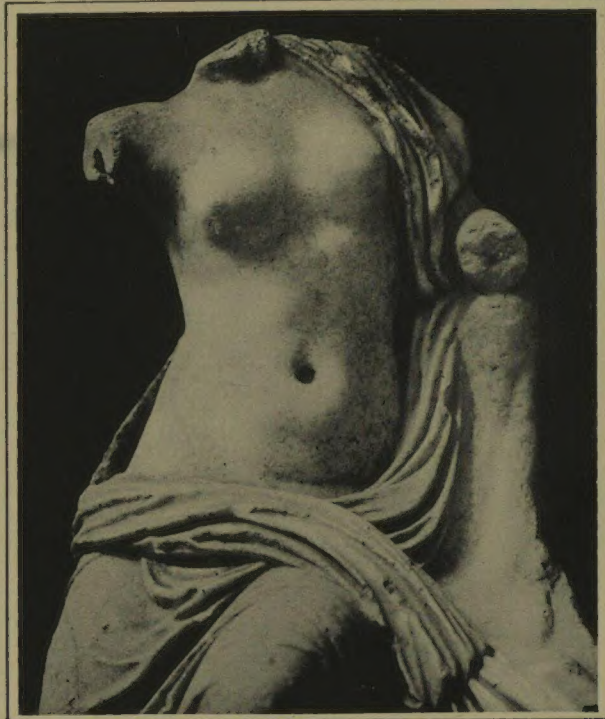


FIG. 4. A STATUE OF VENUS EXCAVATED AT RHODES: A SEATED FIGURE OF THE GODDESS (WITH HEAD AND ARMS MISSING), ORIGINALLY REPRESENTED LOOKING INTO A MIRROR.



FIG. 5. A RHODIAN GEOMETRIC CRATER (BOWL) OF THE EIGHTH CENTURY B.C.: A FINE EXAMPLE OF ARCHAIC POTTERY DISCOVERED AT CAMIRUS.



FIG. 6. ANOTHER INTERESTING SPECIMEN OF ARCHAIC POTTERY OF THE GEOMETRIC PERIOD: A RHODIAN CUP FOUND ON THE ACROPOLIS AT CAMIRUS, THE "WHITE CITY" OF HOMER (DATING FROM THE EIGHTH CENTURY B.C.)



FIG. 7. AN ATTIC PROTOTYPE OF THE "TOBY" JUG: SILENUS, WITH PIG'S EARS, ON ONE SIDE OF A TWO-FRONTED VASE FROM CALCHI. (FIFTH CENTURY B.C.)

On page 160 of this number, Dr. Giulio Jacopi, a noted Italian archæologist who is in charge of excavations in the Italian islands of the Ægean, describes remarkable discoveries made recently on various sites in Rhodes and in the island of Calchi. The above photographs, with those on the opposite page, illustrate his article and are numbered to correspond with his references to particular subjects. A separate explanatory note on Fig. 2 reads in full as follows: "This object is an Attic *epinetron* decorated with figures in red representing a scene in the *gynæceum* (that is, of course, the portion of a Greek house or palace set apart for the women of the household). On the front disc (seen

in Fig. 1, adjoining) is a representation of a warrior on horseback who is throwing a javelin at a target—a scene very rarely shown on Attic vases. The sport of javelin-throwing at targets from horseback appears to have been introduced into Athens from Argos. The *epinetron* was an instrument used by women as a covering for the knee, in order to extend wool upon it before beginning to spin." The sculptured relief (Fig. 3), found in a necropolis at Rhodes (capital of the island), is described thus: "A funeral scene on the altar of Archestrata Fagaia (second century B.C.). The dead woman reclines on a bed, giving drink to a serpent, the symbol of the soul. Next to her sits her sorrowing mother, veiled."

GOLD-WORK FROM HOMER'S "WHITE CITY," IN THE ISLAND OF RHODES; AND HELLENISTIC EXAMPLES.

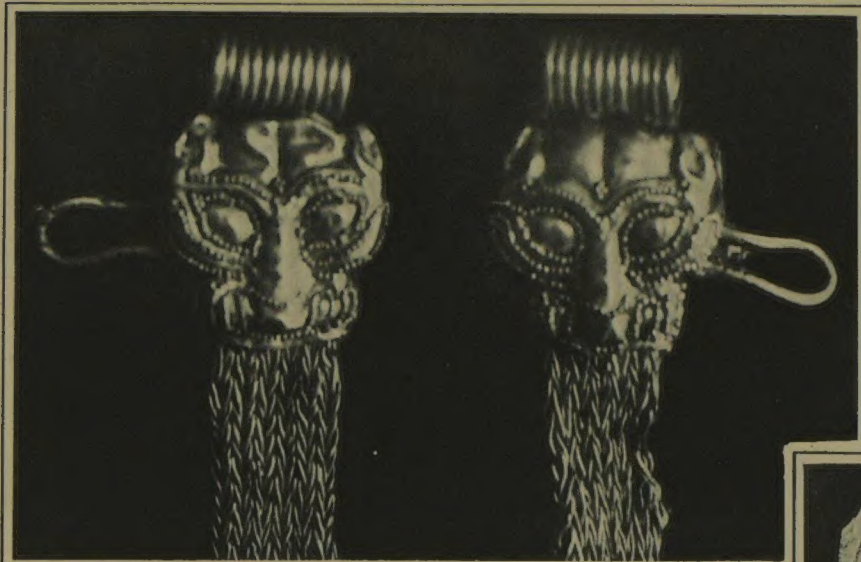


FIG. 8. GOLDSMITH'S WORK, IN MESH AND FILIGREE, FROM A CITY MENTIONED BY HOMER: A PAIR OF BEARDED HEADS FOUND ON THE ACROPOLIS AT CAMIRUS.

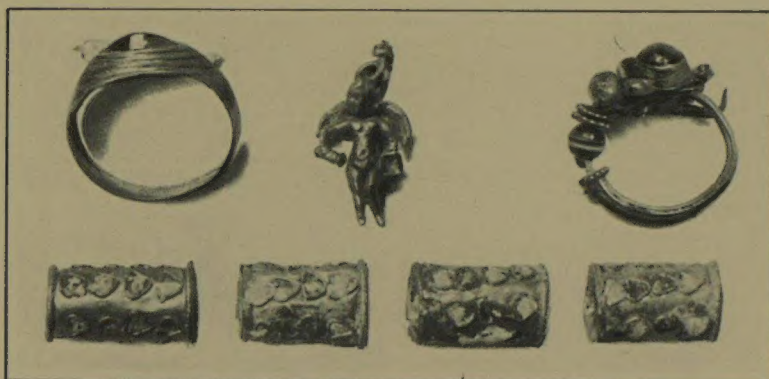


FIG. 10. FURTHER EXAMPLES OF HELLENISTIC GOLDSMITH'S WORK FOUND IN THE NECROPOLIS AT RHODES: (ABOVE) TWO RINGS AND AN AMULET; (BELOW) CYLINDER SEALS.

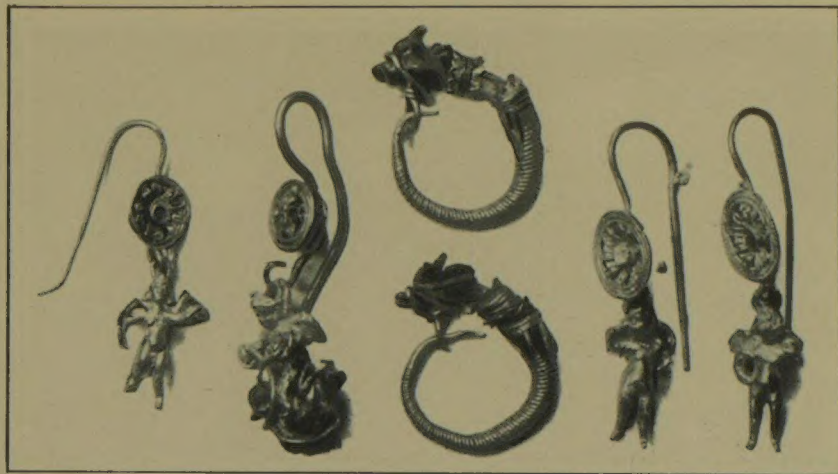


FIG. 9. GOLD-WORK OF THE HELLENISTIC AGE FOUND IN THE NECROPOLIS AT RHODES: BROOCHES AND RINGS IN GOLD, ENAMEL, AND PRECIOUS STONES, WITH FIGURES OF EROS AND ANIMAL HEADS.

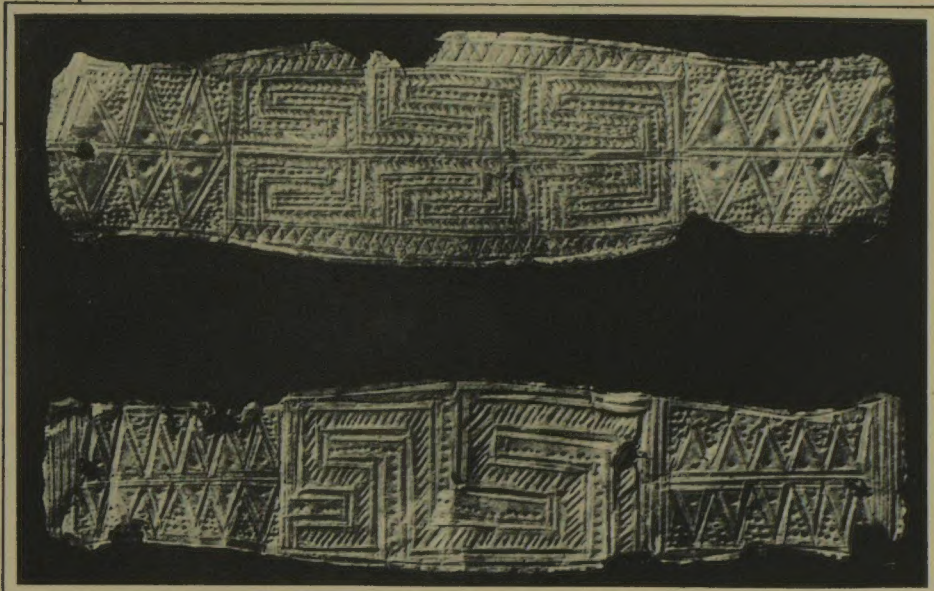


FIG. 11. ARCHAIC GOLDSMITH'S WORK DATING FROM THE GEOMETRIC PERIOD: TWO INTERESTING EXAMPLES, OF GREAT ANTIQUITY, FOUND IN THE NECROPOLIS AT CAMIRUS.



FIG. 12. A DELICATE HELLENISTIC CHAPLET, REPRESENTING SPRAYS OF FLOWERS AND LEAVES IN GOLD LEAF AND ENAMEL ATTACHED TO A NARROW BAND, DISCOVERED IN A TOMB IN THE NECROPOLIS AT RHODES: A FUNERARY GARLAND OF EXTREME FRAGILITY THAT HAS SURVIVED THROUGH MANY CENTURIES TO THE PRESENT TIME.

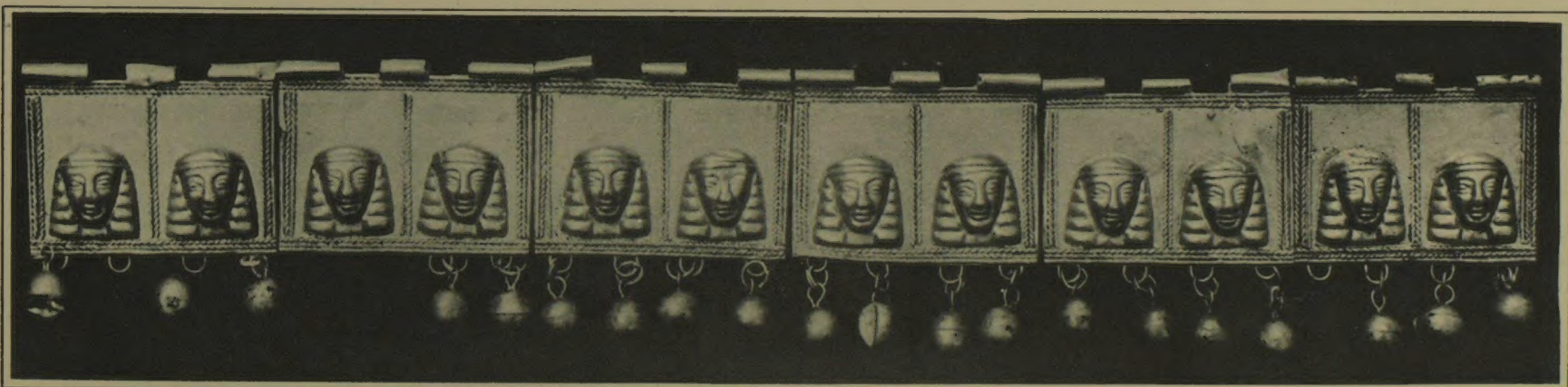


FIG. 13. A WONDERFUL EXAMPLE OF THE GOLDSMITH'S ART IN THE ARCHAIC PERIOD OF AEGEAN CIVILISATION: A CURIOUS ROW OF PLAQUES, WITH IDENTICAL HEADS, FOUND AT CAMIRUS, THE "WHITE CITY" OF HOMER, WHERE VOTIVE DEPOSITS IN A TEMPLE OF ATHENE DATE FROM THE EIGHTH TO THE SIXTH CENTURY B.C.

In his article on page 160, Dr. Giulio Jacopi describes interesting archaeological discoveries in Rhodes. The above photographs, which (like those given on the opposite page) are numbered according to his references, show remarkable examples of the ancient Greek goldsmith's art from two sites representing widely separated periods. Those from Camirus are of the archaic or very early type, with decoration of the art period known as Geometric. Those from a necropolis at the city of Rhodes belong to the much later Hellenistic age. In a separate note, Dr. Jacopi states: "The excavations now in progress on the acropolis of

PHOTOGRAPHS BY THE FERT INSTITUTE, RHODES.

Camirus, the 'white city' of Homer, have brought to light the agora (market place), a very long building with portico and shops, a magnificent archaic reservoir, a complex subterranean system of water-supply, and a votive deposit in the archaic temple (eighth to sixth century B.C.)." The word "Hellenistic" has been defined as "partaking of Hellenic character, but not truly Hellenic; combining Greek and foreign characteristics." Some date Hellenistic art from the time of Alexander (356 to 323 B.C.). Sir Charles Holmes, in "A Grammar of the Arts," gives 250 B.C. as the date when "the Hellenistic Age begins."

(SEE ARTICLE BY DR. GIULIO JACOPI ON PAGE 160.)



FIG. 14. "IN EXCEEDINGLY FINE IONIC STYLE": ENTABLATURE FROM A TEMPLE OF APOLLO NEAR RHODES, RECONSTRUCTED IN THE RHODES MUSEUM, SHOWING PALM AND LOTUS DESIGN, WITH LION-HEAD GARGOYLES.

In a separate note on this photograph, Dr. Jacopi states: "It shows a reconstruction of trabeation (or entablature) in the temple of Apollo Erethymius, protector of harvests (about 400 B.C.), with its cyma (cornice moulding) in Ionic style, decorated with palm leaves and lotus flowers, and lion-head gargoyles—an exceedingly fine work which recalls the Mausoleum. The temple was excavated last summer, about sixteen miles from the city of Rhodes. Apollo Erethymius was a protective deity of harvests."

THE Survey of Monuments and Excavations in the Italian Islands of the Ægean, under the direction of the present writer, is continuing its extensive and varied work of excavation, having for its object to illustrate the ancient civilisation of Rhodes and the surrounding islands. During the last few years work has been pushed on in the Acropolis and in the Necropolis of Camirus, the "white city" of Homer.

Astonishing constructions and installations for the purpose of water supply were excavated on the Acropolis, which also revealed the presence of votive gifts in its archaic temple, dedicated to Athene of Camirus. These comprised thousands of objects of earthenware, terra-cotta, porous stone, hard stone, and bronze, including statuettes of divinities of the Egyptian-Phœnician Olympus, scarabs, seals, statuettes of persons making offerings, brooches, arms, instruments, amulets, goldsmith's work, articles of utility, vessels for containing balsam, and so on.

There was also found an archaic marble head of Apollo, a work of Ionic art. The inscriptions are varied and important, enabling us to reconstruct the history of the city and the lives of its prominent persons during the Classical period. Some very archaic tombs excavated on the Acropolis itself and in its vicinity have yielded a rich harvest of goldsmith's work (Figs. 8, 11, and 13) and ceramics of the Geometric period (Figs. 5 and 6), partly imported from Crete. Thus proof is afforded of the fundamentally historical character of the ancient legend which attributes the establishment of the city to Althæmenes, the mythical founder.

Excavations undertaken in the plain of Tolos, about sixteen miles from Rhodes, have brought to light the foundations and various architectural elements of the Temple of Apollo Erethymius, the marble cyma (cornice moulding) of which, wrought in exceedingly fine Ionic style, has, during the past few days, been reconstructed in the Museum of Rhodes (Fig. 14).

Apollo was one of the most venerated divinities in the district of Ialysus (the name of one of the three cities into which the island of Rhodes was originally divided, and the one nearest to the present-day city). To this temple, on the occasion of the periodical festivities, all the inhabitants of the island came in their multitudes. The temple is of the Doric order, with pillars, of great purity and harmony of line, exceedingly important by reason of the typical aspect of the marble ornamentation showing the direct influence of Ionia.

In the city of Rhodes the trial excavations in the Necropolis have been continued, leading to the discovery of an exceedingly fine funerary altar (Fig. 3), which an inscription states to be of Archestrata Fagaia (named after a *deme*, or township, in the island). Typical in its decoration, with festoons attached to stags' heads, it also bears a pathetic scene of a mother's farewell to her dead daughter, in the presence of the symbolic funeral serpent.

sulted in the discovery of two very precious vases from Attic workshops: an Epinetron (Fig. 2), a species of earthenware instrument used by women in carding wool, decorated with pretty scenes from the *gynæceum* (women's quarters in a house), in which winged figures of Eros are attending the lady in the course of her toilette, and with an exceedingly rare picture of javelin-throwing at a target, performed by a horseman (Fig. 1), probably on the occasion of religious festivities; and also a two-fronted vase, representing on one side Heracles, and on the other, Silenus (Fig. 7), with porcine ears, a splendid example of coroplastic art intended for the amusement of guests.

At Scarpanto, the excavations conducted on the site of the ancient Arcasia, also called Archesine, have proved that this place attained to a development and prosperity of the first order during the Byzantine period, in which it was probably the seat of the Bishop of the island.

A basilica with three naves, more than 40 metres long, paved throughout with mosaic, with commemorative and

RICH ARCHÆOLOGICAL HARVEST FROM RHODES:

DISCOVERIES AT THE "WHITE CITY" OF HOMER AND OTHER SITES: NEW GEMS OF ÆGEAN POTTERY, GOLD-WORK, AND SCULPTURE.

By DR. GIULIO JACOPI, Superintendent of Monuments and Excavations in the Italian Islands of the Ægean, and Secretary of the Fert Historical and Archæological Institute at Rhodes. (See Illustrations on two preceding pages numbered in order from page 158.)

There were also recovered very valuable Hellenistic specimens of goldsmith's work (Figs. 9 and 10), decorated with figures of Eros and faces of animals, with very charming effect, encrusted with delicate and brilliant enamels. Especially notable is a chaplet in gold leaf with slender blossoms (Fig. 12), exceedingly fragile in its structure, intended exclusively for funerary purposes.

In the Island of Calchi, an exploration of the classic Necropolis (dating from the fifth and beginning of the fourth century B.C.) re-

sententious inscriptions and allegorical or purely ornamental figure-work, has been entirely brought to light, and discloses the presence, beneath a fracture in the mosaic, of another and more ancient lower pavement, probably of the fifth century, which is in a perfect state of preservation.

Near this great church there was excavated another one with a single nave, also paved throughout in mosaic, with figures of birds, peacocks, fishes, symbolic stags, and an inscription commemorating the founder, Bishop Eucharistus.

The objects discovered during the excavations in Rhodes and elsewhere, so far as they were portable, were conveyed to the Central Museum of the Italian Islands of the Ægean, the imposing Hospital of the Knights of Rhodes, which now possesses collections of the very first rank, illustrating the whole civilisation of the island. The Fert Historical and Archæological Institute is proceeding rapidly with the publication of the abundant material, issued up to now in six volumes of the review, "Clara Rhodos."

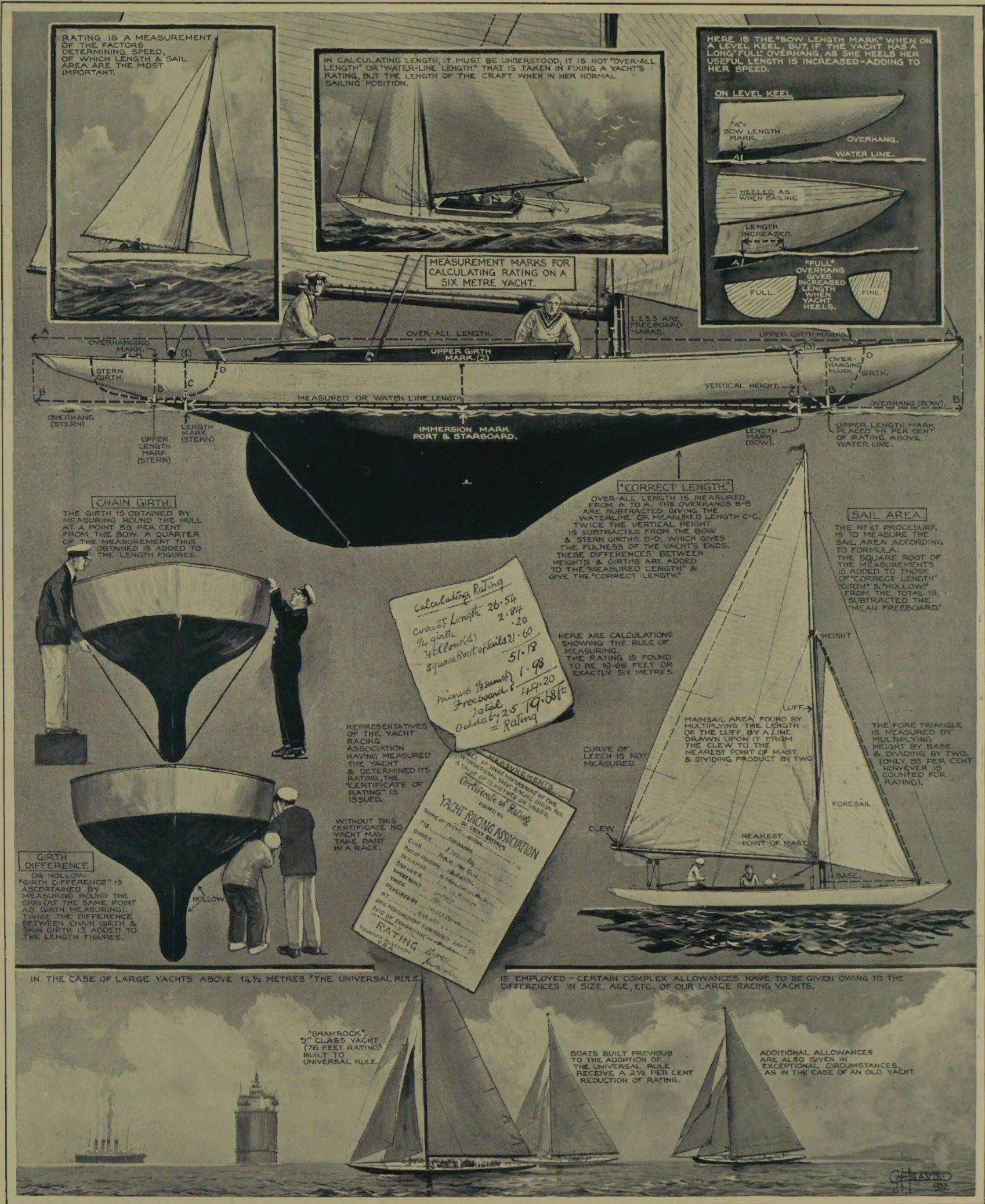


FIG. 15. TREASURES OF ANCIENT CERAMIC ART DISCOVERED IN RHODES: A HITHERTO UNPUBLISHED GROUP OF BEAUTIFULLY DECORATED POTTERY VESSELS, INCLUDING RHODIAN, CORINTHIAN, ATTIC, LACONIAN, AND PHŒNICIAN VASES, WITH STATUETTES AND ANIMAL FIGURES, FOUND DURING RECENT EXCAVATIONS IN THE NECROPOLIS AT CAMIRUS.

Photographs by the Fert Institute, Rhodes.

THE RATING OF A YACHT: FACTORS KNOWN TO FEW COWES VISITORS.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, WITH THE ASSISTANCE OF THE "YACHTING WORLD" AND OF "YACHT RACING," BY MAJOR HECKSTALL SMITH, SECRETARY OF THE Y.R.A.



AN ELEMENT OF MATHEMATICS IN THE SPORT OF YACHT-RACING: CALCULATIONS THAT DETERMINE A YACHT'S RATING.

We all hear during the yachting season that boats are of a certain "rating"—6, 8, or 12 metres, for instance—but few know how this rating is calculated. Every yacht taking part in a big regatta must have its "Certificate of Rating," issued by the Yacht Racing Association of Great Britain after she has been officially measured, so that she conforms to the class for which she is entered. Moreover, stringent regulations have been laid down, and a formula adopted, tending to produce boats that not only have speed, but also good sea-keeping qualities. The two predominant factors in the calculation of rating are *correct length* and *sail area*, but many other points must be considered. Firstly, "marks" have to be placed on the hull according to rule, and then the yacht's "correct length" must be found. The correct length being determined, her girth and girth difference (or hollows in

her hull) are measured, and, finally, the square root of her sail area is obtained. The "mean freeboard" is subtracted, and the result divided by a constant figure, 2.5. We illustrate here a boat of the popular six-metre class, showing that her rating is 19.68 feet, and, as a metre is 3.28 feet, she is exactly six metres. For the much restricted class of very large yachts in regattas in home waters, another rule is employed, termed the "Universal Rule." One yacht, the "Shamrock," exactly conforms to the "J" or 76-ft. class of this rule, but the others usually competing against her are of all sorts and sizes, built before this rule was adopted, so a concession in rating is given and further allowances are made at the discretion of the Y.R.A. One of these is on account of "age," an allowance enjoyed by the King's yacht, "Britannia."



THE WORLD OF SCIENCE.



THE GINKGO, OR MAIDEN-HAIR TREE—A LIVING FOSSIL.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I FIND even a tiny garden a source of never-ending delight, but now and again I am enabled to take my fill of splendours in gardens belonging to my friends. Some of these cover many acres, and when the rhododendrons were in bloom they presented an almost unearthly magnificence. Others, by comparison, were "small gardens," but they still make me heave sighs of great contentment. Herbaceous borders,

tree presents. To many who will read this essay it is doubtless well known, at least as a highly ornamental garden-tree. But even among these there are probably some who have never suspected its relationship to the conifers, since, as will be seen in Fig. 3, it has a leaf which is as unlike that of a conifer as could well be. But it has a likeness to the leaf of the maiden-hair fern.

Now, the conifers are an exceedingly ancient group, forming one of three well-marked but closely related types known as the gymnosperms, or naked-seeded, from the fact that their seeds are not contained in a closed seed vessel—though commonly in a cone—and are fertilised directly; that is to say, the fertilising pollen does not have to make its way down a style or stigma to reach the ovule which, after fertilisation, forms the seed. Herein the gymnosperms differ from the angiosperms, to which belong our flowering plants. The three types of gymnosperms are represented by the conifers, the maiden-hair trees, and the cycads. These all date back to early Jurassic times—that is to say, before even *Archæopteryx*, the first bird, had appeared to break the silence of the dark, damp forests, though it is not to be supposed that *Archæopteryx* was much of a songster!

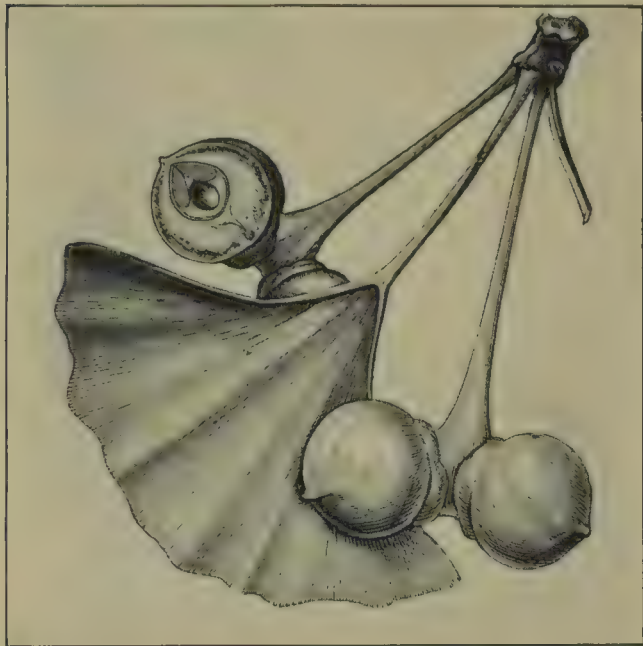
In those early days there were several species of maiden-hair trees, some of which had the leaves split up into strap-shaped lobes. This tribe can, I believe, be traced back to "Primary" times—that is to say, it is even older than the conifers. But it attained to its zenith a million or so years later—that is to say, during the Jurassic, and our ginkgo of to-day is indistinguishable from its Jurassic ancestors; there are few living

things which can show such a persistence of type over such an enormous period of time.

Since it is dioecious—that is to say, they are either male and pollen-producing, or female, seed-producing trees—it is only in gardens where there are trees of both sexes that seeds will be produced. And even then no fruit will be produced save after a long hot summer, such as we

had in 1893, which was followed by the flowering of many plants in Kew Gardens hardly ever known to do so before. The ginkgo was one of them, and I believe it has never repeated this performance. The seeds, or "fruit," are plum-like, borne in pairs on a long stalk, therein differing greatly from the typical conifers, though recalling the yew (Fig. 1).

Like the larch among the conifers, the ginkgo sheds its leaves annually, and with marked rapidity as compared with some trees, wherein defoliation is spread over a long period. These singular, bilobate leaves are also peculiar in what is known as their "venation"—that is to say, the arrangement of the "veins" of the leaves, with which we are more or



1. A FRUIT WHICH IS PLUM-LIKE IN APPEARANCE, THOUGH NOT IN STRUCTURE, AND IS PRODUCED ONLY ON "FEMALE" TREES, THE FERTILISING POLLEN BEING FURNISHED BY "MALE" TREES: FRUIT OF THE GINKGO TREE.

The ginkgo tree is the only survivor of a large number of species which flourished in this country, and all over the world, in Mesozoic times.

a blaze of colour, everywhere have now replaced the dreadful "carpet bedding" which at one time it was supposed no garden worthy of the name could dispense with! In many, no small pains have been taken to bring together rare trees and shrubs, sometimes for the sake of their beauty alone, and sometimes because of their interest as links with the distant past.

Of the trees, one I was particularly glad to see. This was the maiden-hair, or ginkgo, tree: and I found it in two different gardens, though they were both young trees. It is interesting, in the first place, because, until comparatively recently, it was unknown in a wild state, but it has now been found growing in Western China. The source, however, from which all our gardens indirectly obtained their specimens was from trees planted outside Buddhist temples in China and Japan, where they are held to be sacred. On what grounds the ginkgo gained this attribute of sanctity I do not know; perhaps on account of its rarity, for the early guardians of these temples may have saved from extinction, as they believed, some of the last survivors in the regions known to them, and were unaware of their existence farther to the west. But be that as it may, our gardens would have been the poorer to-day but for these holy men. How long will these survivors in a wild state escape the destroying hand of man now that their last retreat is known?

I say "their last retreat" advisedly. For this tree has a history which extends backward into the past for some millions of years. And it had an astonishingly wide range, extending from Europe—including our England—into the present-day forests of West China! Whether this was a continuous range, or a gradually advancing one, in the course of the ages, from west to east we cannot say. Nor can we even guess at the agencies which were at work in the suppression of its kindred species æons before man appeared on the scene.

Let me now pass on to a brief survey of the many points of interest which this



2. SEEN FROM THE UNDER-SIDE, TO SHOW THE CURIOUS LONGITUDINAL ARRANGEMENT OF THE VEINS: A LEAF OF THE GINKGO TREE.

The venation of the ginkgo tree leaf finds a parallel in some ferns, and stands in strong contrast with the arrangement seen in modern trees, such as oak, elm, or ash, which belong to a totally different group, appearing far later in time. Like the larch among the conifers, the leaves of this living fossil are shed annually.

less familiar. But in the leaves of this singular tree, as a rule only four distinct strands enter the blade of the leaf from the leaf-stalk: two central, which are very delicate, and two lateral, which are very strong, and from which arise a large number of fine, forking strands running upwards. The general form of this leaf, and of the venation, is shown in Fig. 2. But should this be compared with the leaf of almost any plant growing in the garden, its characteristic peculiarities will then become immediately apparent. In some true ferns, such as the maiden-hair fern (*Adiantum*), a similar venation will be found.

Something must now be said of the "cycads," which, as I have already remarked, are an extremely ancient group; but some of their living descendants are to be found in Australia, and have come down to us almost unchanged! As a mere statement of fact, this information may not seem very thrilling, but it becomes an impressive fact when one tries to contemplate this persistency extending over millions of years. And, moreover, a million or so years before the first of the angiosperms, or true flowering plants, came into being!

There are many genera and species of cycads living to-day, and some of them, commonly called "sago palms," we know fairly well from the conspicuous show they make in conservatories. Some attain to a height of as much as 30 feet: a species of dioon, a native of Mexico, runs to 40 feet; while an Australian species of cycad is said to reach 60 feet. But most species are short-stemmed. In most of them the place of the bark in ordinary trees is taken by a crowded mass of old leaf-bases. Here, again, we have male and female trees. But the cycads are cone-bearers, like the conifers, though the cones are structurally somewhat different. The merest sketch has been possible here of the essential characters of the "sago palms," but they had to find a place here, since they constitute, with the ginkgo tree—representing the "ginkgoales"—and the conifers, the great group of the gymnosperms, as distinct from the modern trees and flowering plants, or angiosperms.



3. ALL CULTIVATED SPECIMENS OF THIS TREE HAVE BEEN DERIVED FROM THOSE PLANTED BEFORE BUDDHIST TEMPLES IN CHINA AND JAPAN: PART OF A BRANCH OF THE GINKGO TREE.

The leaves of the ginkgo tree are remarkable, contrasting strongly with the needle-like leaves of the conifers on the one hand, and of the sago-palms on the other. These three types form a group by themselves, distinct from modern trees and flowering plants.



A BLACK-FOOTED PENGUIN WITH HER CHICKS—ONE OF THREE BROODS HATCHED AND REARED IN THE "ZOO" THIS YEAR.



THE "ZOO'S" STORK VERY BUSY! BABIES BORN IN REGENT'S PARK THIS YEAR—AND DOING WELL.

PHOTOGRAPHS BY D. SETH-SMITH.



A TEN-DAYS' OLD LLAMA CALF.



A CAPUCHIN MONKEY MOTHER CARRYING HER BABY ON HER BACK—ONE OF THREE LITTLE MONKEYS BORN IN THE "ZOO" THIS YEAR.



THE SMALLEST OF CATTLE: A COW ANOA FROM CELEBES WITH HER CALF.



A HAPPY EVENT IN ANTELOPE-LAND: A LECHWE WATER-BUCK WITH HER CALF.

Dr. Seth-Smith writes: "Young animals are always a special attraction at the 'Zoo'; and the stork has been especially busy there of late. In the early part of the year the female of a pair of the beautiful sabre-horned oryx gave birth to the first calf of this species to be born in the Gardens since 1864. The anoa, the pigmy wild ox from Celebes, at one time considered a somewhat difficult animal in captivity, has done very well in Regent's Park, and the trio there had two calves last year (now enjoying the freedom of Whipsnade), and have two more this year, one born in March, the other in April. Two American bison calves put in an appearance, one in April, the other in May. In April also, a nice calf was born to the Lechwe antelopes; and two lemur babies, three wolf

BABY CALIFORNIAN SEA-LIONS, WHOSE MOTHERS ALSO WERE BORN IN THE "ZOO": YOUNGSTERS WHO PLAY TOGETHER LIKE PUPPIES.



A COW YAK AND HER CALF.



CANADIAN BIG-HORN SHEEP AND THEIR LAMB, THE FIRST BORN IN ENGLAND.

cubs, and two baby flying opossums (or squirrels, as they are called in Australia) arrived to increase the 'Zoo' population. In May were born a yak, a Pudu deer (the parents of which are no larger than Airedale terriers), another lemur, a reindeer, a wallaby, three ibex, two penguins, and a sea-lion; this last to be followed soon by another born early in June. The mothers of these two were themselves born in the 'Zoo' three and four years ago. June and the early part of July saw the coming of several more 'Zoo' babies—amongst them two Persian gazelles, four more wolf cubs, a llama calf, porcupine, several young Tahr goats and Barbary sheep, prairie marmots, a red kangaroo, two Kashmir deer fawns, and three monkeys—a Capuchin, a Mangabey, and a Macaque, a crab-eating monkey."

FROM THE WORLD'S SCRAP-BOOK:
NEWS ITEMS OF TOPICAL INTEREST.



AEROPLANE SAFETY SEATS, WITH PARACHUTES ATTACHED, RELEASABLE BY THE PILOT IN EMERGENCY WITH PASSENGERS IN THEM: (LEFT) SEATS OCCUPIED BY PASSENGERS; (RIGHT) SEATS AND PASSENGERS DROPPING, JUST AFTER RELEASE, AND BEFORE THE PARACHUTES OPENED, DURING TESTS AT LOS ANGELES.

A new safety device for aeroplanes, valuable in case of fire, or if a crash becomes imminent, was recently tested at Los Angeles. It consists of passenger seats, each with a parachute attached, that can be released by the pilot, with their occupants still seated in them. By pulling a lever, he can cause them to drop through the floor of the cabin into space, where the parachutes open out and take them gradually to earth.



THE UNVEILING OF A GERMAN WAR MEMORIAL TO HORSES: AN INTERESTING CEREMONY AT TANNENBERG, ATTENDED BY HUNTING MEN IN FULL KIT.

The above photograph illustrates an interesting ceremony which recently took place at Tannenberg, in East Prussia, a district associated with the military exploits of President von Hindenburg early in the war. The occasion is the unveiling of a war memorial to the horses of the German Army which had played their part in the campaigns. The dress worn by some of those attending the ceremony was that of the hunting-field.



FIRE ON THE 28TH-STOREY ROOF OF A CHICAGO SKYSCRAPER: A DANGEROUS OUTBREAK AT THE BASE OF THE SURMOUNTING TOWER.

"Although the damage was slight," says a note on this photograph, "the excitement was great in the Chicago Loop on the afternoon of July 12, when the Steuben Club building caught fire on the twenty-eighth-storey roof. This picture shows the smoke as it poured over the down-town. The fire was checked quickly before it could spread to the tower that rises high above the 28th storey."



FRENCH PRECAUTIONS AGAINST GAS ATTACKS BY AIR: INSIDE A SUBTERRANEAN PASSAGE JOINING NEW SHELTER DUG-OUTS IN PARIS.



A MODEL OF A NEW MOBILE ANTI-GAS CONCRETE SHELTER, AT THE INVALIDES: (ON RIGHT) COLONEL BRUÈRE WITH GENERAL MARIAUX.



APPARATUS TO TEST THE ATMOSPHERE OUTSIDE: A NEARER VIEW OF PART OF THE SHELTER SEEN IN THE LEFT-HAND PHOTOGRAPH.

We have previously illustrated the elaborate precautions being taken in France, Germany, and Russia to instruct and protect the people in case of future gas attack by air, asking what (if anything) is being done in this country. A note on the two side photographs above states that Colonel Bruère recently demonstrated in Paris the use of new dug-outs constructed for shelter

during air or gas attacks. They are connected by underground corridors containing apparatus to find whether the atmosphere outside is safe. The central photograph shows another shelter invented by Col. Bruère and Dr. Mareille. It contains oxygen enough for ten people for eight days. General Mariaux, seen with the Colonel, is Governor of the Invalides.

THE COMMEMORATION OF THE EMPIRE'S MILLION DEAD NOW COMPLETED.



TO BE UNVEILED BY LORD TRENCHARD, AS MARSHAL OF THE ROYAL AIR FORCE: THE MEMORIAL OF THE MISSING AT ARRAS, WHICH INCORPORATES "A MONUMENT TO THE AIR SERVICES ON THE ENTIRE WESTERN FRONT AND DURING THE WHOLE WAR" (THE COLUMN SEEN IN THE RECESS TOWARDS THE RIGHT); WHILE AT THE SAME TIME COMMEMORATING THE LONG AND STUBBORN FIGHTING ROUND ARRAS, AND INSCRIBED WITH A TOTAL OF 35,942 NAMES.



TO BE UNVEILED BY THE PRINCE OF WALES, IN THE PRESENCE OF THE PRESIDENT OF THE FRENCH REPUBLIC: THE MEMORIAL OF THE MISSING AT THIEPVAL, BEARING 73,357 NAMES.

The constructive work of the Imperial War Graves Commission, of commemorating the Empire's dead, numbering over a million and scattered throughout the world, has now been worthily completed, after fifteen years, by the erection of the two great Memorials of the Missing, at Arras and Thiepval. "That at Arras," writes Sir Frederic Kenyon (in the "Times") commemorates the long and stubborn fighting round that vital point in the line from 1916 to 1918, with (as its special feature) a monument to the Air Services on the entire Western Front and during the whole War. It bears 35,942 names. . . . Greatest of all in the number of names it bears is the monument that crowns the bloodstained ridge of Thiepval,



OVERLOOKING THE SOMME BATTLEFIELD, AND GREATEST OF ALL OUR WAR MEMORIALS IN ITS NUMBER OF NAMES: THE THIEPVAL MONUMENT—A VIEW THROUGH ONE OF THE ARCHES.

overlooking the battlefield of the Somme. There, on a massive pile designed by Sir Edwin Lutyens, are carved the names of no fewer than 73,357 men who fell in the prolonged struggle on the Somme and the Ancre, and whose bodies lie unidentified in that vast battlefield." The Arras Memorial is to be unveiled on July 31 by Lord Trenchard (now Commissioner of the Metropolitan Police) in his capacity as Marshal of the Royal Air Force, and the Thiepval Memorial on August 1, by the Prince of Wales, President of the War Graves Commission. President Lebrun and M. Herriot will be present at Thiepval. These ceremonies, originally fixed for Whitsuntide, were postponed owing to the assassination of President Doumer.

NEWS OF THE MOMENT: HOME EVENTS ILLUSTRATED BY PHOTOGRAPHY.

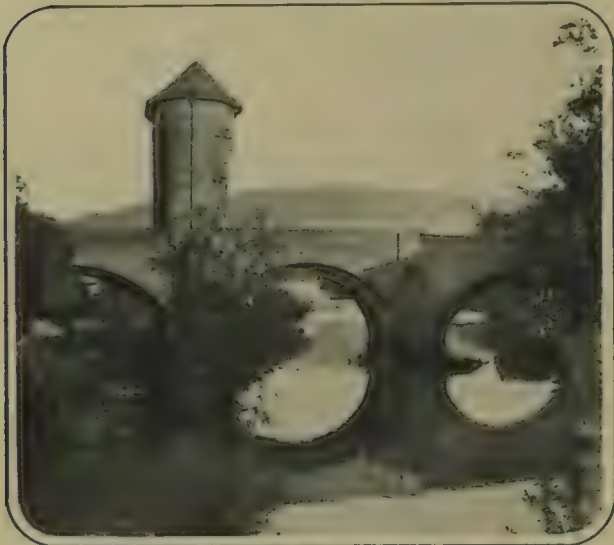


THE NEW NORTH BAY OPEN-AIR THEATRE AT SCARBOROUGH: THE SETTING IN WHICH THE LORD MAYOR OF LONDON ARRANGED TO SEE "MERRIE ENGLAND" GIVEN BY THE SCARBOROUGH AMATEUR OPERATIC SOCIETY.

The Lord Mayor of London arranged to visit Scarborough on July 28 and that additional circumstance should be lent to the occasion by the use of three of the City's state coaches. The Lord Mayor's programme included the first performance of "Merrie England" in the new North Bay open-air theatre, by the Scarborough Amateur Operatic Society; and the inauguration of the new bridge spanning Peasholm Glen and linking the new Northstead Estate with Scarborough proper.



READY TO BE INAUGURATED BY THE LORD MAYOR OF LONDON: SCARBOROUGH'S NEW BRIDGE, SPANNING THE PEASHOLM GLEN AND LINKING THE NORTHSTEAD ESTATE WITH SCARBOROUGH PROPER.



INSUFFICIENT FOR MODERN TRAFFIC AND TO BE SUPPLEMENTED BY A NEW STRUCTURE IF FUNDS PERMIT: THE ANCIENT BRIDGE OVER THE MONNOW AT MONMOUTH.

It is reported that the famous bridge across the Monnow at Monmouth is insufficient to cope with the demands of modern traffic: certain heavy vehicles, for example, are unable to pass through its gateway and have to make a detour of some thirty miles. As a result, it is hoped to build a new structure to supplement it. The old bridge, whose picturesqueness is made very evident by our photographs, was frequently used by Henry V., Fluellen's "Monmouth man"; and it has been preserved with great care.



OFTEN PASSED BY KING HENRY V. WHEN HE WAS VISITING HIS BIRTHPLACE, MONMOUTH: THE GATEWAY OF THE OLD MONNOW BRIDGE; TOO SMALL FOR MODERN TRAFFIC.



SOLD BY AUCTION FOR 680 GUINEAS: A PAIR OF CHELSEA PORCELAIN GROUPS REPRESENTING THE FOUR SEASONS—WINTER AND SPRING (LEFT) AND SUMMER AND AUTUMN.

This pair of Chelsea porcelain groups was sold at Christie's the other day for 680 guineas. Each group is 13 inches high, and each bears the gold anchor mark on the tree-stump and an impressed R beneath the base. Winter, it will be noticed, is placed with Spring and Summer with Autumn. It has been said of the groups that they are, perhaps, the finest specimens of their kind that have been under the hammer at Christie's during the present century.



THE ARCHBISHOP OF CANTERBURY DEDICATING THE FLOATING "PALACE" OF THE BISHOP OF MELANESIA: THE CEREMONY AT GREENWICH PIER.

The Archbishop of Canterbury dedicated the "Southern Cross" at Greenwich on July 26. The vessel, which cost £25,000 to build, will be the floating headquarters of the Bishop of Melanesia, whose duties take him to many of the scattered islands of the Pacific.



THE TIDWORTH TATTOO ON SALISBURY PLAIN: A TRICK-RIDING DISPLAY BY THE 16TH-5TH LANCERS PHOTOGRAPHED DURING THE DRESS REHEARSAL HELD THE OTHER DAY.

The Southern Command's Tidworth Tattoo is to be given to-day, July 30, and from August 2 to 6. The military items include displays by motor-cyclists, Royal Artillery, cavalry, infantry, aeroplanes, tanks, and armoured cars. The historical episode is the Red Indian rising of 1763.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE OPENING OF THE CASTLE OF EILEAN DONAN, ROSS-SHIRE, AFTER TWENTY YEARS' WORK OF RESTORATION: THE UNVEILING OF THE MEMORIAL.

On July 22 a clan gathering was held at the castle of Eilean Donan, Ross-shire, for the unveiling of a memorial tablet to the 423 men of the Clan MacRae who fell in the Great War. Lord Lovat, head of the Frasers, hereditary friends of the MacRaes, performed the ceremony; and Lieut.-Colonel MacRae-Gilstrap, successor of a long line of MacRae constables of the Castle of Eilean Donan, welcomed the clansmen to the opening of the castle. It stands on a rocky



THE CLAN MACRAE MEMORIAL: LORD LOVAT (RIGHT) AFTER PERFORMING THE UNVEILING; AND LIEUT.-COLONEL AND MRS. MACRAE-GILSTRAP.

islet at the meeting of Lochs Duich, Alsh, and Long. The old fortress was blown to pieces in 1719, when foreign invaders fought last on British soil; but now, after twenty years' labour, it has been restored, and a mediæval castle, complete in every detail, has risen from the ruins of its thirteenth-century predecessor. It was discussed in an article of West Highland strongholds in our last issue, where a photograph of it also appeared.



THE THIRD ANNUAL REUNION OF THE R.N.V.R. ASSOCIATION: THE BISHOP OF LONDON CONDUCTING THE SERVICE AT THE CRYSTAL PALACE.

On July 23 men from all parts of the country attended the annual reunion of the Royal Naval Volunteer Reserve Association at the Crystal Palace. The Bishop of London conducted an impressive service on the terrace, known as the "quarter-deck" during the war. Admiral Sir Charles Madden, speaking at the official luncheon, said that the British Navy at the moment was down to bed-rock as a result of the country's efforts towards disarmament.



THE PROJECTED NEW CATHEDRAL AT GUILDFORD: THE WINNING DESIGN, WHICH WAS SUBMITTED BY MR. EDWARD MAUFE, F.R.I.B.A.

The successful design for the new cathedral at Guildford, submitted by Mr. Edward Maufe, allows for a children's chapel, such as never before has been planned in a cathedral. The building would accommodate 1700 worshippers and would cost approximately £200,000 to build. The sculptural scheme, our correspondent informs us, is woven round St. Blaise, the patron saint of Guildford. Our reproduction gives some idea of the size, strength, and dignity of the projected cathedral.



THE PRINCE OF WALES OPENING A NEW DEPARTMENT AT THE PRINCE OF WALES'S GENERAL HOSPITAL, TOTTENHAM: H.R.H. SPEAKING.

The Prince of Wales paid a visit to Tottenham on July 21 and opened a new out-patient department and pay-bed block at the General Hospital. The extensions have cost £30,000, of which £13,000 has still to be raised. Numerous persons came forward to present his Royal Highness with contributions, including Sir Albert Barratt with a cheque for £448, representing his promised donation of a hundredweight of half-crowns.



THE ENTHRONEMENT OF THE NEW BISHOP OF SOUTHWARK: DR. GODFREY LEADING THE PROCESSION TO SOUTHWARK CATHEDRAL.

Dr. Godfrey, formerly Bishop Suffragan of Middleton, was enthroned as Bishop of Southwark on July 23. An unusual incident marked the ceremony; for when the new Bishop, arriving at the closed door of the cathedral, knocked on it three times according to custom, there was no answer. After waiting for a few minutes, the Bishop knocked again, and this time the door was immediately opened and he was admitted.

THE GREATEST MILITARY HOAX AS A FILM: "DER HAUPTMANN VON KOEPENICK"; IN OUR PAGES AND ON THE SCREEN.



WILHELM VOIGT, THE COBBLER, AS THE BOGUS PRUSSIAN CAPTAIN. (From "The Illustrated London News" of October 27, 1906.)



WILHELM VOIGT AS THE BOGUS PRUSSIAN CAPTAIN: A PHOTOGRAPH TAKEN AT THE TIME OF THE HOAX, OCTOBER 1906. (From "The Illustrated London News," 1906.)



WILHELM VOIGT AS REPRESENTED IN THE FILM "DER HAUPTMANN VON KOEPENICK": MAX ADALBERT AS THE COBBLER. (From the Film at the Cambridge Theatre.)



THE "CAPTAIN" AT KOEPENICK TOWN HALL: FROM THE FILM. (From the Film "Der Hauptmann von Koepenick.")



A DRAWING PUBLISHED IN "THE ILLUSTRATED LONDON NEWS" AT THE TIME OF THE HOAX, OCTOBER 1906: THE BOGUS CAPTAIN ARRESTING THE BURGOMASTER OF KOEPENICK, WHOM HE SENT IN CUSTODY TO BERLIN HEADQUARTERS.



AN INCIDENT OF THE HOAX AS RECONSTRUCTED IN THE FILM "DER HAUPTMANN VON KOEPENICK": THE CAPTAIN TAKING COMMAND AT THE TOWN HALL OF KOEPENICK, WHERE HE ARRESTED THE BURGOMASTER AND SEIZED THE CASH.



A DRAWING PUBLISHED IN "THE ILLUSTRATED LONDON NEWS": THE ARRESTED BURGOMASTER OF KOEPENICK ABOUT TO BE DRIVEN FROM THE TOWN HALL, ACCOMPANIED BY HIS WIFE, THE ONLY PERSON WHO THEN SUSPECTED THE CAPTAIN. On October 16, 1906, an individual in the uniform of a Captain arrived at the railway-station of Koepenick, a suburb of Berlin, with a detachment of Grenadiers, whom he had ordered to follow him. He then marched to the Town Hall, arrested the Burgomaster, examined the municipal accounts, seized the ready cash—some £200—commandeered the telephones and telegraphs for "State business," and sent the Burgomaster in custody to Berlin Headquarters. He then went away, unsuspected by the authorities until it was too late to do anything at the moment. Such was the power of uniform in pre-war Germany! Incidentally, the Burgomaster's wife went with him to Headquarters in Berlin, and it is interesting to remember that she was described as the only "man" in



AN INCIDENT OF THE HOAX AS SHOWN IN THE FILM: THE BOGUS CAPTAIN SALUTING THE BURGOMASTER'S WIFE, WHO ACCOMPANIED HER HUSBAND TO BERLIN, AND DID SO CONFIDENTLY, SUSPECTING THE CAPTAIN FROM THE FIRST.

the affair, for she suspected the bogus Captain from the first, and told her husband to resist. On the 25th the "Captain" was arrested in Rixdorf, a northern suburb of Berlin, and was found to be Wilhelm Voigt, a cobbler, fifty-seven years of age, who had passed some twenty-seven years in prison, and was on ticket-of-leave. He surrendered quietly, and, over a bottle of port with the police, confessed everything. When he came up for trial on December 1, he was sentenced to four years' imprisonment, but, the Kaiser being amused, he was specially pardoned by Imperial orders. The hoax has been reconstructed in film form, under the title "Der Hauptmann von Koepenick," and is now to be seen in London at the Cambridge Theatre, where a good run seems assured.

DRASTIC CHANGE IN GERMANY: PRUSSIA UNDER A REICH "DICTATORSHIP."



THE EX-CHANCELLOR WHOSE FORCED RESIGNATION LED TO DISORDER IN PRUSSIA: DR. BRÜNING (NEXT TO, RIGHT OF MICROPHONE) AT A MUNICH GATHERING.



THE PRESENT CHANCELLOR, APPOINTED ALSO REICH COMMISSIONER FOR PRUSSIA: HERR VON PAPEN (LEFT), WITH GENERAL VON SCHLEICHER, REICHSWEHR MINISTER AND NOW CHIEF EXECUTIVE, AT THE GRUNEWALD RACECOURSE, BERLIN.



THE DISMISSED COMMANDANT OF THE BERLIN POLICE: COLONEL HEIMANNSBERG (SUBSEQUENTLY RELEASED) BEING TAKEN TO THE MOABIT POLICE BARRACKS IN A LORRY AFTER HAVING BEEN ARRESTED FOR THE SECOND TIME.



AFTER A "STATE OF EMERGENCY" HAD BEEN PROCLAIMED IN BERLIN BY A DECREE OF THE REICH GOVERNMENT: MEMBERS OF THE REICHSWEHR ON GUARD OUTSIDE THE RESIDENCE OF THE CHANCELLOR, HERR VON PAPEN.



SOCIALISTS DEPRIVED OF POWER IN PRUSSIA: AN ASSEMBLAGE OF THE SOCIAL DEMOCRATIC PARTY IN A BERLIN RESTAURANT, WHERE A FLAG WAS PRESENTED BY MISS WILKINSON ON BEHALF OF BRITISH LABOUR.

Drastic political changes have taken place in Germany. On July 20 the Socialist Premier of Prussia (Herr Braun) and Minister of the Interior (Herr Severing) were deposed by the Reich Government, empowered to do so by President von Hindenburg. The Chancellor, Herr von Papen, was appointed to be also Reich Commissioner for Prussia, and Herr Bracht as "Commissarial" Minister of the Interior. The alleged reason for the *coup* was that the Prussian police had been lax in dealing with Communist disorders. A "state of emergency" was proclaimed in Berlin and Brandenburg, and the executive power transferred to the Reichswehr Minister, General von Schleicher, who was authorised to delegate it, with the command of the police, to the military commander. He did so by a Ministerial order which made Lieut.-General von Rundstedt virtually arbiter of life and death in the prescribed territory. The heads of the Berlin Police, and the Police Commandant, Colonel Heimannsberg, were thereupon dismissed, and, on refusing to go, were arrested by Reichswehrrmen, and detained at the police



THE STATE COURT AT LEIPZIG HEARING THE DEPOSED PRUSSIAN SOCIALIST GOVERNMENT'S APPLICATION FOR AN INJUNCTION AGAINST THE REICH GOVERNMENT'S PROCEEDINGS: A SESSION BEFORE THE APPLICATION WAS REJECTED.

barracks in Moabit. Colonel Heimannsberg was released, re-arrested, and again released. His first arrest is illustrated on page 154. The State Court of the Reich met on July 23 to hear the deposed Prussian Government's application for an interim injunction pending a decision on the constitutionality of the Reich Government's action. On the 25th, the Court rejected the application. On July 26 President von Hindenburg terminated the "state of emergency."



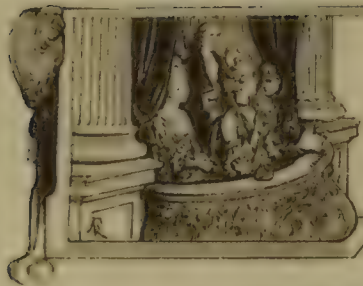
A GIANT OF THE GRID: A GREAT CABLE-TOWER RISING AT DAGENHAM TO BE A LINK IN THE CHAIN OF LESSER TOWERS OF THE COUNTRYSIDE.

The scheme of the Central Electricity Board to make this country a land of electric power is well under way, and recently the undertaking was able to boast that nearly twenty-two million pounds had been expended on the cable-carrying Grid, with over eight millions for the standardisation of frequency; and that there were nearly a thousand miles of transmission lines in operation. For all that, for all the fact that the intention is to bring cheap electricity not only to big commercial and manufacturing centres, but to the remotest of towns and villages and isolated homes and farms, there are those who dislike the outward

and visible signs of the Grid: to them the beauty of nature is everything, the utilitarian less than nothing. Obviously, it is possible to sympathise with their point of view; but, in the long run, service will come before sentiment. Already the cable-carrying towers (the pylons, of common parlance) are to be seen everywhere—welcomed or execrated! As to the Barking district, there is much more than a mere suggestion of a new order: a fresh prospect has sprung into being, a prospect which may well recall to the imaginations of the older generation the earlier fantasies of H. G. Wells. Barking Creek has been spanned by means

of towers: now it is the turn of Father Thames himself, over whose highway seven cables are to be carried on two huge towers which are rising rapidly in the area known as "Halfway Reach." Each of these towers will be 457 feet high, on a base of 120 feet: one between Barking and Dagenham, near Dagenham Dock; the other at Cross Ness, adjacent to the Southern Outfall Works. Their lower halves will be painted; the upper parts, galvanised. The seven cables will extend right across the river (a wire-span of 3060 feet), with a clearance of 250 feet between the cables and the high-water level. On the right of Mr. Mason's drawing

is seen the big Dagenham tower in course of erection. The first storey ends at the lateral girder shown. Six storeys are now practically complete. The companion tower, which is not visible in the drawing, is finished so far as the first storey is concerned, and work is being done on the second storey. On the left the highest tower is the 362-feet Barking Creek tower, for carrying the cables across Barking Creek. In the left foreground is a part of the Thames—Halfway Reach. Obviously, the three cable towers with which we are concerned are giants in comparison with those of the countryside.—[FROM THE DRAWING BY FRANK MASON, R.I.]



The World of the Kinema.

By MICHAEL ORME.



THE SHEPHERD'S-BUSH.—ROME EXPRESS.—LAUREL AND HARDY.

YESTERDAY I took a bus to the Uxbridge Road, walked a few steps, and found myself in the Gare de Lyon, Paris. No doubt about it, I was in the Gare de Lyon, and I was not asleep. Far from it. There in front of me rose the tall stone pillars, with the characteristic carving of their capitals and the insignia of the P.L.M. The bookstall to my left was well stocked with the daily papers, the magazines, the paper-backed novels

began behaving strangely. It switched off the engine and lit up, unexpectedly, a remote corner at an entirely different angle. Moreover, other suns took up the challenge, and the crowd showed signs of activity wholly unconnected with the departure of trains. Finally, a tall, slim, white-shirted figure strode into the station. No mistaking that lean and sensitive face. It was Mr. Conrad Veidt, international film-star, having a last look round the enormous set where

supervision, is an impressive testimony to the policy of "only the best is good enough," which is the buttress of this bid for the supremacy of British films in the world markets. Gazing down the pillared vista of the Lime Grove Gare de Lyon, and at the massive bulk of the waiting engine, my mind harked back to the days when a few palms, plus a couple of aspidochelons, their pots inadequately shrouded in artificial grass matting, were expected to conjure up a vision of a tropical jungle. It is a far cry from that childish make-believe to the solid realism of the "Rome Express." The journey, however, still goes on, and the public, too, has gathered experience on the way. The Gaumont-British Picture Corporation has oiled the wheels lavishly, manned the train bravely, and surmounted all initial obstacles. But the President, his committee, and his henchman know as well as we, the watchers, do, that the steepest gradient still lies ahead.



A TRAGIC SEQUEL TO THE DRINKING OF WOOD ALCOHOL IN "DRY" AMERICA: ROGER CHILCOTE, THE PLAYWRIGHT, FACES THE LOSS OF HIS SIGHT—IN "THE WET PARADE." "The Wet Parade," which is at the Empire Theatre, indicts Prohibition in the United States as the cause of drinking in its worst form. There is, for instance, the case of the young playwright, Chilcote, who, as a result of indulgence in wood alcohol, has to face the loss of his sight. The film, which is a Metro-Goldwyn-Mayer picture, is a screen version of the novel by Upton Sinclair.

which the traveller is wont to pick up hurriedly before embarking for the South. *Le Rive, Le Journal, Le Temps, La Nouvelle Mode* cheek by jowl with Maurois, Colette, and the rest of the French "best-sellers." The hour of departure had obviously not yet struck, for the crowd—a typical French crowd—moved about the lofty station hall at its leisure, avoiding without the haste of the last-minute rush the luggage-trucks laden with trunks and suit-cases. On one of them perched an apprehensive dachshund, keeping a keen look-out, I imagine, for any stray French poodle. The benches held their quota of travelling humanity, the ubiquitous British tourist eying his neighbour; a gentle, wide-coiled *religieuse*. The blackboard on the wall informed me, in a neat foreign handwriting, precise and pointed, of coming departures, and bore, in bolder lettering, the usual legend of "*Les trains en retard*." At the three platforms on my right, breasting the giant buffers, the trains were drawn up. P.L.M. trains, with all their distinguishing marks, from the small white enamelled square with its "*Défense de se pencher au dehors*" inscription to the monogram on the hubs of the great wheels. At Platform I. the huge locomotive was evidently undergoing its last overhauling. Even at rest, the lines of its well-groomed, formidable flanks were eloquent of strength and speed. A bold beam of sunshine played over cast iron and steel, striking a gleam from the polished brass gadgets in the engine-driver's cabin. Singularly dazzling sunshine, I thought it, considering the grey day I had left behind me in the Uxbridge Road. It caressed the black, low-funnelled body of the quiescent "iron horse" as if to give it an encouraging pat or two before its long southerly journey. In a similar spirit of speeding the departing guest, a three-tiered refreshment wagon, piled high with fruit and cakes, its lower tray carrying an imposing array of bottles, tempting *apéritifs*, and the glittering ruby, emerald, and gold of liqueurs, came trundling over the concrete slabs of the platform.

At that, the *Wanderlust* came over me. With it, the nightmare feeling of being wholly unprepared for a journey. My ticket! Had I a ticket? And my luggage! Was it over yonder in the dim distance, deposited with the custodian of *les bagages*? However, what with the well-appointed carriages of the *Compagnie Internationale des Wagons-Lits* awaiting me; the posters on the stone walls breathing romance; the spirit of adventure inseparable from a crowded terminus growing ever more urgent, I was fain to throw my cap gaily over the windmill and board the train, already occupied by several good-looking young people. But at that moment the sun

over 18 feet wide, and 10 feet deep, its sides provided with portholes through which underwater scenes can be lighted and filmed.

The new Gaumont-British Studios, rising one above the other in a four-square and imposing building, crowned by a vast flat roof capable of carrying an entire village—and ready at a moment's notice to undertake its job of modern Atlas—mark the culmination of Mr. Isidore Ostrer's enthusiasm and determination. Every productional resource is included in the studios' equipments. Mr. Ostrer has men at his side—men such as Mr. C. M. Woolf, Mr. Mark Ostrer, and Mr. Michael Balcon, general manager of productions—whose experience in the kinema is as valuable as their organising power and drive, of which the first fruit is the alliance between the Ufa Company of Berlin and the Gaumont-British Picture Corporation, with Mr. Balcon and Mr. Pommer closely associated in the production of super-pictures in three languages. Mr. Ostrer has set his standard high. He has the power to command the best of everything, and the overwhelming reality of that gigantic station-set, in which every detail, however small, has been submitted to expert

Even with this solution of the mysterious migration in toto of the P.L.M. station from Paris to the first floor of a building in Lime Grove, Shepherd's Bush, the illusion created by designers, carpenters, painters, and modellers is staggering. Even when my guide took me to the "off-side" of the engine, where, unblushingly exposed, its wooden ribs and barrel betrayed its inmost secrets, it was difficult to doubt the cast-iron solidity of its screen make-up. Nor did the several tons of concrete paving seem less real when I was informed that beneath their wooden foundations there is a great tank, 48 feet long,

The visit to England of the famous comedy partners, Mr. Stanley Laurel and Mr. Oliver Hardy, has given the incentive to a "Laurel and Hardy Month," organised by Metro-Goldwyn-Mayer for London and the provinces, and commencing on July 25. The scheme is felicitous, for there are no finer representatives of screen slapstick in its truest and most mirthful form than the Hal Roach pair. They have emerged from silence into sound with their wholly individual brand of humour unimpaired. The "shorts" which have made the two comedians famous the world over reveal the secret of their comic power. For the trail of blundering, smashing, and general devastation drawn across the screen by portly Mr. Hardy and little Mr. Laurel always springs from situations that are possible and human, albeit they are embroidered with and developed into the frankly fantastic. Inevitably crowned by complete chaos, their efforts in general utility are not without a quaint appeal for sympathy in an honest endeavour. The large reproachfulness of Mr. Hardy, the helpless meekness of Mr. Laurel, never desert them, even amongst the wreckage of homes—and they have wrecked them by the score.

It is not surprising to find that Stanley Laurel, an Englishman by birth, was once a member of Fred Karno's Comedy Company, as an understudy for Charles Chaplin, to whom he owes his later introduction into films. For Mr. Laurel undoubtedly evokes an echo of Chaplin in his wistfulness, his air of being the plaything of fate. But his personality needed a foil to set off his own funny futility. He found the ideal partner in Oliver Hardy, the son of a prominent politician of Georgia, and destined for the law, which the possession of a good tenor voice led him to exchange for vaudeville. The two men met in Hal Roach's stock company, and proceeded to make screen history.

Their full-length pictures, "Jailbirds" and "Beau Chumps," the latter a joyous burlesque of the Beau Geste school of romance, are punctuated with characteristic Laurel and Hardy drolleries. The concentration of the two-reelers, however, imparts a swiftness of events, a crescendo

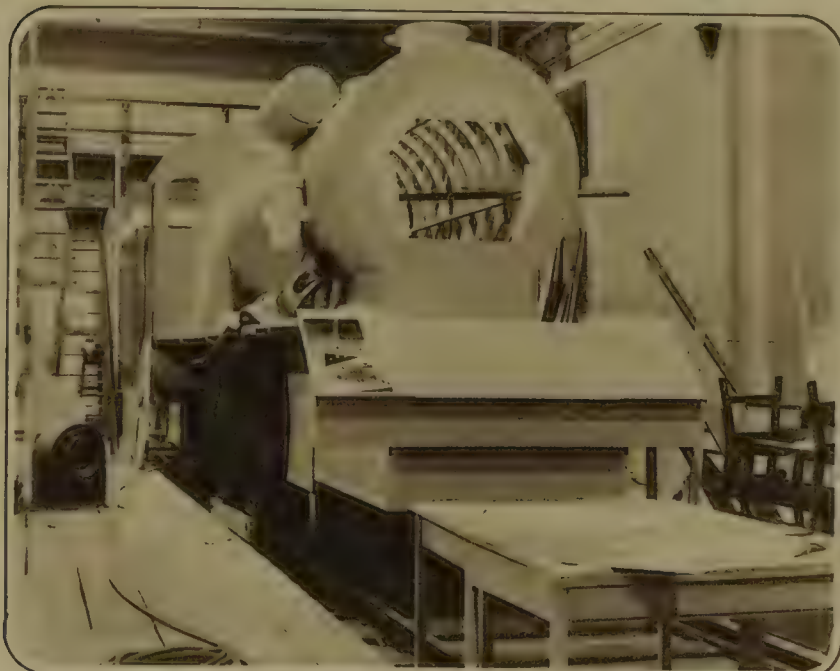


A LAUREL AND HARDY MONTH: THE FAMOUS COMEDIANS IN "ANY OLD PORT."

The visit of Stanley Laurel and Oliver Hardy to this country inspired Metro-Goldwyn-Mayer to organise a "Laurel and Hardy Month" for London and the provinces. This began on July 25.

of misfortunes, and a "punch" to the grand finales which give a neat, clean edge to the inspired slapstick of these two admirably contrasted drolls. Between them, they have carried the comic "short" to the level of the "feature picture."

FROM PARIS TO ROME—IN SHEPHERD'S BUSH: SECRETS OF THE EXPRESS.



THE ENGINE OF THE STUDIO-BUILT ROME EXPRESS IN THE MAKING: WOODEN RIBS AND BARREL BETRAYING THE INMOST SECRETS OF THE POWERFUL LOCOMOTIVE OF THE SCREEN PICTURE "THE ROME EXPRESS."



THE ENGINE OF THE STUDIO-BUILT ROME EXPRESS ALMOST READY TO RUN BETWEEN PARIS AND ROME—AT SHEPHERD'S BUSH: REMARKABLE REALISM ACHIEVED BY CRAFTSMEN WORKING FOR "THE ROME EXPRESS."

"THE ROME EXPRESS," a thrilling film which is concerned with dramatic happenings during a run between Paris and Rome, is of particular interest in that the whole of it was made in the new Gaumont-British Studio, Shepherd's Bush. It is discussed on our "World of the Kinema" page, but certain details may be given here. First, let us quote Michael Orme: "I took a bus to the Uxbridge Road, walked a few steps, and found myself in the Gare de Lyon, Paris, and I was not asleep. Far from it. . . . The illusion created by designers, carpenters, painters, and modellers is staggering." Then let us add that the engine and carriages of the express used in the making of the picture were of wood and plaster; and note further that the fittings were provided by the P.L.M., and fixed under that company's supervision. The illusion of the train in motion was created by back-projection of scenery by the Dunning process; while the train itself was rocked by means of planks. The "shot" of the train leaving the station was made with the aid of a model train, perfect in every detail. The film has just been completed by Mr. Walter Forde. Among the stars appearing in it are Esther Ralston, Conrad Veidt, Hugh Williams, Cedric Hardwicke, Donald Calthrop, Gordon Harker, Harold Huth, Joan Barry, and Frank Vosper.



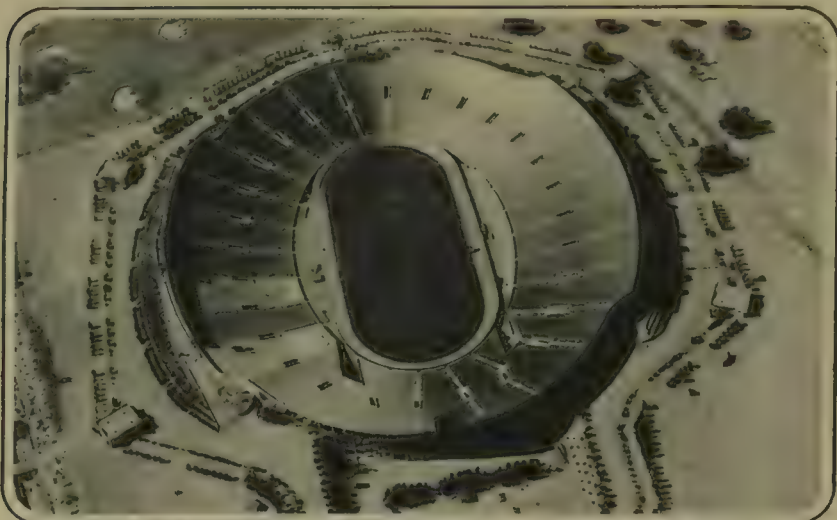
THE OUTSIDE OF THE RESTAURANT CAR—AS THE AUDIENCE DOES NOT SEE IT: A "STILL" TAKEN IN THE SHEPHERD'S BUSH GAUMONT-BRITISH STUDIO WHILE CINEMATOGRAPH CAMERAS WERE TAKING SCENES IN THE INTERIOR OF THE BUILT-UP TRAIN AS IT WAS SUPPOSED TO BE TRAVELLING TOWARDS ROME.



REALISM ACHIEVED IN THE GAUMONT-BRITISH STUDIO: THE EXPRESS ARRIVING AT ROME—A PERFECT ILLUSION IN AN ELABORATE RAILWAY-STATION SETTING.



THE ROME EXPRESS AT SPEED: AN ILLUSION CREATED BY BACK-PROJECTION OF SCENERY, WHILE THE TRAIN—OF WOOD AND PLASTER—WAS ROCKED WITH PLANKS.



THE STADIUM FOR THE OLYMPIC GAMES OF THE TENTH OLYMPIAD: AN AIR VIEW OF THE "ROSE BOWL" AT PASADENA, NEAR LOS ANGELES.

The Olympic Games of the Tenth Olympiad are due to begin to-day (July 30) at Los Angeles. The British team, captained by Lord Burghley (holder of the 400 metres hurdles Olympic championship), crossed the Atlantic in the "Empress of Britain," with the Ottawa delegates, and arrived at Los Angeles on July 26. All the teams are quartered in Olympic Village, built on the outskirts of the town to accommodate the 2000 athletes competing in the Games.



AN AEROPLANE DESIGNED TO FLY FIFTEEN MILES ABOVE THE EARTH FOR PURPOSES OF SCIENTIFIC OBSERVATION: INSTRUMENTS ON A WING-BRACE.

This "stratoplane," built by the Farman Company for scientific observation flights, is expected to reach an altitude in the stratosphere greater than that attained by Professor Piccard's balloon. In rarefied atmosphere its speed may be 500 m.p.h. some twelve or fifteen miles above the earth. It cost between £10,000 and £20,000, and recently made a trial flight near Paris. It carries numerous scientific instruments in the cockpit, besides twenty fitted to the wing-braces outside.



A NEW ARRIVAL AT THE "ZOO": THE ELEPHANT SHREW—A SPECIES NOT PREVIOUSLY REPRESENTED IN THE GARDENS FOR OVER TWENTY YEARS.

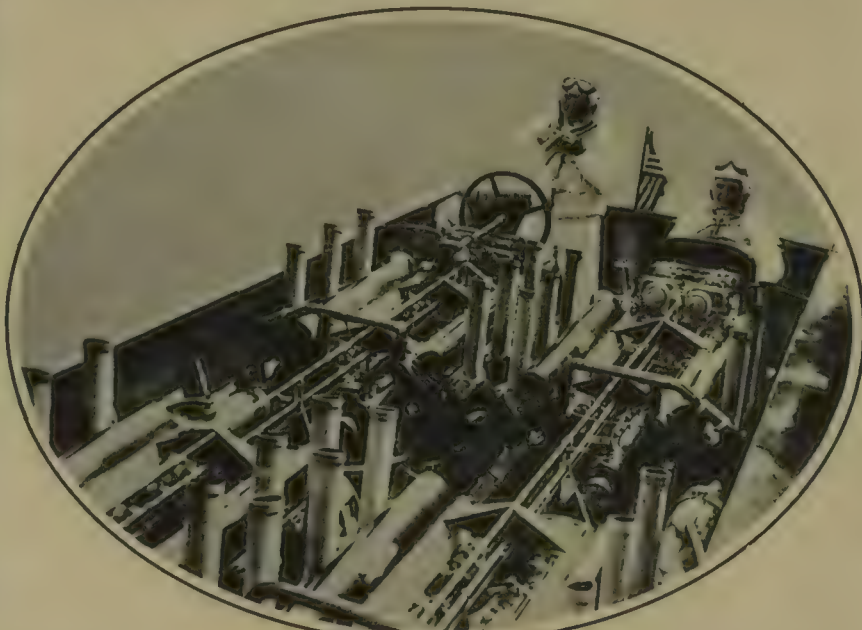
Two Elephant Shrews from Africa recently arrived at the Zoological Gardens in Regent's Park. They are the first examples of this rare species that have been exhibited there for twenty-one years; for the only specimens previously seen in this country came to the Gardens in 1911. The Elephant Shrew, of course, owes its name to the peculiar elongation of the snout, which is extended into a proboscis suggesting the shape of an elephant's trunk.



BUILDING A GREAT DANISH BRIDGE TO CONNECT FYEN WITH JUTLAND: A 7000-TON CAISSON ABOUT TO BE LAUNCHED.

These photographs illustrate a recent ceremony connected with the construction of a great bridge across the Little Belt, to link the island of Fyen with the Danish mainland in Jutland. On July 19, in the presence of the King and Queen of Denmark and some 50,000 spectators, there was launched the last and largest of four giant caissons, weighing over 7000 tons, which are lodged on the sea-floor, at a depth of nearly 100 feet, to form foundations for the massive pillars. For easing the

A WINDOW ON THE WORLD: NOTABLE OCCASIONS FAR AND NEAR.



TO DISPUTE THE SPEED RECORD OF "MISS ENGLAND III.": COMMODORE GAR WOOD (SEEN ON THE LEFT) AND HIS MECHANIC, IN "MISS AMERICA X."

Commodore Gar Wood, deprived of the world's water-speed record by Mr. Kaye Don in "Miss England III.," is preparing to dispute the honour again with his new boat, "Miss America X." They will meet in the contest for the Harmsworth Trophy in September. "Miss America X." lately made a trial run on the St. Clair River, Michigan. She is 10 ft. longer than "Miss America IX.," and her four engines develop 6400 h.p. as against the latter's 2800 h.p.



AMERICA'S GIFT TO FRANCE: THE MARNE MONUMENT TO BE INAUGURATED ON THE EIGHTEENTH ANNIVERSARY OF THE BATTLE—ITS GREAT DIMENSIONS SHOWN BY THE FIGURE OF A WOMAN BELOW.

More than four million Americans, it is reported, subscribed to the fund raised in the United States for the presentation to France of this great monument commemorating the first Battle of the Marne, in September 1914, destined to be a turning point of the war. It has been erected on the outskirts of Meaux, on the battlefield, and is to be inaugurated in September, on the eighteenth anniversary of the battle. The monument is 130 ft. high, consisting of a statue of "France Defiant," set on a pedestal 66 ft. high. It is the work of the American sculptor, Mr. Frederick MacMonnies.



AFTER THE LAUNCH OF THE HUGE CAISSON (SEEN AFLOAT ON THE LEFT) SHOWN IN THE ADJOINING PHOTOGRAPH: A CEREMONY PERFORMED BEFORE THE KING OF DENMARK.

launch about 1000 lb. of soft soap was used to lubricate the slipway. This bridge is being built by Messrs. Monberg and Thorsen, of Denmark. The Danish Government recently concluded a provisional contract with a British firm, Messrs. Dorman, Long and Co., for the construction of another bridge, nearly two-and-a-half miles long, between the islands of Zealand and Falster, at an estimated cost of £2,000,000.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



PROFESSOR WINIFRED CULLIS.

Delivered the Presidential address at the formal opening of the International Conference of University Women at Edinburgh on July 29. Jex-Blake Professor of Physiology in the University of London. The conference is to continue till Aug. 4.



SIR GEOFFREY SALMOND.

Appointed Chief of the Air Staff to succeed his younger brother, Sir John Salmond, who is resigning, with effect from April 1, 1933. Became Air-Marshal in 1929. At present Air Officer Commanding-in-Chief, Air Defence of Great Britain.



SIR FRANCIS ACLAND.

Elected, July 22, M.P. (Liberal) for North Cornwall in the by-election necessitated by the death of Sir Donald Maclean. Had a majority of 1546 over the Conservative candidate, Mr. A. M. Williams.



THE NEW TURKISH AMBASSADOR: H.E. MEHMET MUNIR BEY AT THE TURKISH EMBASSY.

Mehmet Munir Bey, who has been appointed Turkish Ambassador to this country, in succession to Ferid Bey, recently transferred to Warsaw, arrived in London on July 22, and was greeted at Victoria by Mr. J. B. Monck, representing the Foreign Secretary. On July 23 his Excellency was received in audience by the King, and presented his Letters of Credence.



CAPTAIN WILLIAM COLDSTREAM.

Murdered by a Moslem ward orderly in Peshawar Hospital, July 22; aged thirty-one. Was Civil Surgeon at Peshawar, after a short but brilliant medical career. His assailant, who is believed to be insane, was captured.



SIR HENRY DICKENS, K.C.

Retiring from the post of Common Serjeant of the City of London. The sixth and only surviving son of the great novelist, who named him after Henry Fielding, one of his favourite writers. Sir Henry was born in 1849.



THE RETURN FROM GENEVA: MR. ARTHUR HENDERSON, THE PRESIDENT OF THE CONFERENCE, GREETED AT VICTORIA ON HIS ARRIVAL.

Mr. Arthur Henderson was warmly welcomed by his relations and friends at Victoria on July 24. The first session of the Disarmament Conference ended with the adoption of a resolution recording the progress made since February; and, speaking on July 23, Mr. Henderson admitted that the resolution fell short of what he would have liked, but said that it was a definite step along the right road.



THE RETURN FROM GENEVA: SIR JOHN SIMON AT CROYDON AFTER FLYING FROM LE BOURGET; AND MR. AND MRS. BRIAN MANNING.

The British Delegation to the Disarmament Conference returned to London on July 24 after the end of the first session. On July 23, Sir John Simon wrote: "Both at Lausanne and at Geneva the United Kingdom has been playing its full part. . . . The decisions which we are now recording represent a real advance."



M. SANTOS-DUMONT.

Died July 23; aged fifty-nine. Pioneer of the dirigible balloon, of which he produced the first to be driven by an internal-combustion engine. Also made the first aeroplane flights to be achieved in Europe.



CAPTAIN VON GRONAU.

Accomplished his third flight from Europe to America, landing in Labrador on July 25. Took the Northern Transatlantic route, by way of Iceland and Greenland, in a seaplane with a crew of three.



HERR GÜNTHER GROENHOFF.

One of the best known of glider pilots. Killed July 23, while flying on the Wasserkuppe, in the Rhön Hills. Last year accomplished record glider flight of 172 miles from Munich to Czechoslovakia. Aged twenty-four.



THE NEW MEXICAN MINISTER: SEÑOR DON ALBERTO MASCAREÑAS, AFTER PRESENTING HIS CREDENTIALS.

On July 23, Señor Don Alberto Mascareñas was received in audience by his Majesty, and presented his Letters of Credence as Envoy Extraordinary and Minister Plenipotentiary from the Republic of Mexico.



M. RENÉ BAZIN.

French novelist. Died July 20, after a long illness; aged seventy-eight. Since 1904, member of the Académie Française, which "crowned" several of his works. Author of "Les Oberlé" and "Roi des Archers."



SIR HENRY THORNTON.

Resigned his position as President and Chairman of the Canadian National Railways, owing to "the public criticism to which he had been subjected." Has been President since 1922.



LORD CHELMSFORD.

Elected Warden of All Souls College, Oxford, in succession to Dr. F. W. Pember, who retired on reaching the age of seventy. Was a Fellow of All Souls from 1892 to 1899, and was re-elected in 1929.

BASKING ON THE ROOF-TOPS OF BERLIN: THE OPEN-AIR LIFE ABOVE THE STREETS IN GERMANY.



A ROOF-TOP CAFÉ IN THE HEART OF BERLIN: THE LOFTY "GARDEN" IN WHICH A BIG STORES SERVES MEALS AND DRINKS TO CUSTOMERS AND EMPLOYEES.



WORK-GIRLS TAKING A LUNCH-TIME REST IN DECK CHAIRS ON THE ROOF OF A FACTORY IN WHICH THEY ARE EMPLOYED.

THE health-giving properties of sunshine and fresh air have, of course, long been appreciated, but until recent years they were enjoyed in a haphazard way and associated almost entirely with holidays or trips into the country during hours of leisure. Nowadays, however, the hygienic benefits of sun and air are more systematically organised, both in town and country, and during work as well as play. While sun-bathing has become very popular in England and roof-gardens have developed to some

(Continued below on right.)



SUNNING THEMSELVES ON THE "ROADSIDE" SEATS OF A FACTORY: THE ROOF PROMENADE OF A LARGE WORKS.



AN APIARIST IN AN ODD SETTING: BEE-KEEPING ON A BERLIN HOUSE-ROOF.

Continued.] extent, it is in Germany that the greatest advance has been made in this direction, as our photographs indicate. A note accompanying them states: "Shops and factories and hospitals in Berlin have laid out beautiful gardens on their roofs, so that the workers during their spare time can rest and build up their nerves in the sunshine. One of the best and most modern hospitals has a covered-in roof-garden, where patients can lie in all weathers."



AN ADDITIONAL—AND POPULAR—ATTRACTION AT A PLACE OF ENTERTAINMENT: MIXED SUN-BATHING ON REAL SAND.



ON THE TOP OF A BATHING ESTABLISHMENT: MIXED BASKING IN THE SUN ON CANVAS "BEDS" HIGH ABOVE BERLIN.

THE GREAT FIRE AT CONEY ISLAND.

On July 13, Coney Island, the most famous pleasure resort in the world, was swept by a disastrous fire which did damage estimated at 2,000,000 dollars and rendered more than a thousand people homeless. It was believed that the fire started in a rubbish heap by the Boardwalk which was carelessly set alight by a bather. At 3.30 on a hot, sunny afternoon many thousands of people were bathing or sitting on the beach at Coney Island, when the fire began and quickly consumed the bathing huts just behind the beach, and with them the clothes and valuables of thousands of bathers. Although firemen were soon at work from a score of companies and were reinforced by an army of volunteers, the flames, fanned by an off-sea breeze, could not be brought under control, until, three hours after the outbreak, a fortunate change in the wind saved Coney Island from vastly greater damage than was actually done. No lives were lost, but about two hundred people were injured in the fire and about fifty taken to hospital.



NEW YORK'S PLEASURE CITY ABLAZE: AN AERIAL VIEW OF THE FIRE AT CONEY ISLAND, WHICH DID DAMAGE ESTIMATED AT 2,000,000 DOLLARS.



THE BLAZE AT ITS HEIGHT: A REMARKABLE PICTURE OF THE FIRE, WHICH, BUT FOR A FORTUNATE CHANGE OF WIND, MIGHT HAVE DEVoured THE WHOLE RESORT.



THE RUINS OF NEW YORK'S PLAYGROUND: THE CHARRED REMAINS OF BATHING HOUSES AND BLOCKS OF BUILDINGS BORDERING THE FAMOUS BOARDWALK.

"BONUS MARCHERS" AT THE CAPITOL.



THE "BONUS ARMY" BESIEGING THE CAPITOL: AN ALL-NIGHT WAIT BY CALIFORNIAN VETERANS TO IMPRESS UPON CONGRESS THE URGENCY OF THEIR DEMANDS.



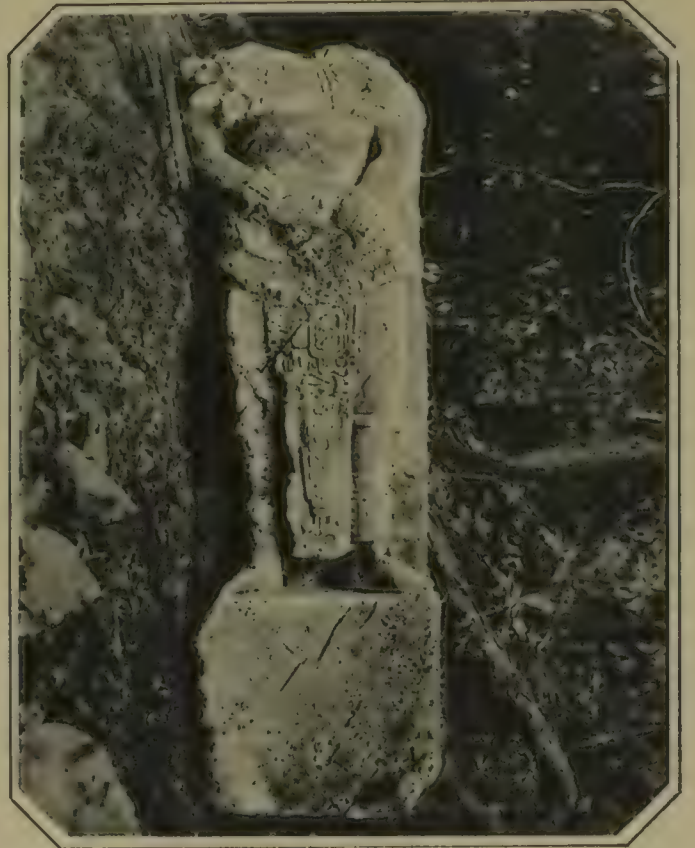
A DEMONSTRATION WHICH NEARLY BECAME A RIOT: "BONUS MARCHERS" MOUNTING THE STEPS OF THE CAPITOL TO APPEAL TO CONGRESSMEN FOR BONUS PAYMENTS.

The band of "bonus marchers" encamped at Washington, now described as "weary and destitute men," were reported on July 23 as having won their first round against the police. The "ejection order" under which they were commanded to leave Washington by August 4 was said to have been withdrawn by the authorities, since the marchers' defiant attitude rendered it impossible of execution. Supplies, it was said, were growing short, but six lorry-loads of provisions had just arrived at the camp from sympathisers, and the veterans were building fresh huts. A later message from Reuter, however, stated, under the date July 25: "The disheartened and disrupted 'Bonus Army' are in full retreat from Washington," and added that the remainder must abandon the city or face eviction "unless the leaders succeed in enjoining the authorities in court." It was also rumoured on that date that the "Red" faction of the marchers intended to picket the White House, but that the way to it had been blocked by the police ever since Congress adjourned. Our photographs show scenes at the Capitol when the besiegers were still in force.

DISCOVERIES IN GUATEMALA: ANCIENT ART OF CENTRAL AMERICA.



A CEREMONIAL ALTAR WHICH STOOD BEFORE ONE OF THE TEMPLES AT PIEDRAS NEGRAS: A RELIC OF PREHISTORIC RELIGION IN GUATEMALA.



PREHISTORIC SCULPTURE IN GUATEMALA: A STELA REPRESENTING A PRIEST OR CHIEFTAIN, WHICH WAS FOUND IN FRONT OF A TEMPLE AT PIEDRAS NEGRAS.



ONE SECTION OF A STELA HIGHLY VALUED BY ARCHÆOLOGISTS FOR ITS BEAUTIFUL CARVING: PART OF THE SAME PILLAR AS THAT ILLUSTRATED IN THE ADJOINING PHOTOGRAPH (ON THE RIGHT).



ANOTHER SECTION OF THE SAME STELA AS THAT WHICH IS SEEN IN THE ADJOINING ILLUSTRATION (LEFT): A PILLAR WITH CARVING OF REMARKABLE QUALITY.



A PREHISTORIC TEMPLE AT PIEDRAS NEGRAS, GUATEMALA: ONE OF A NUMBER FOUND BY THE PENNSYLVANIA UNIVERSITY MUSEUM ARCHÆOLOGICAL EXPEDITION.

These interesting photographs are accompanied by a short note stating that they were taken at Piedras Negras, in Guatemala, where the Eldridge R. Johnson Archæological Expedition from the University of Pennsylvania Museum recently completed its second season of excavations. Some account of the antiquities of Guatemala is given in the "South American Handbook," which covers also the



AN ALTAR SUPPORTED BY FOUR CARVED HEADS: AN INTERESTING DISCOVERY AT PIEDRAS NEGRAS CONNECTED WITH PREHISTORIC RELIGIOUS RITES.

countries of Central America. "Archæologists [we read] have brought to light remains of apparently three civilisations, described by Dr. T. T. Waterman, of the National Museum of Guatemala, as (1) Zapotec (or Aztec); (2) Maya (older than Zapotec); (3) a nameless culture older than either. Interesting ruins of ancient settlements are found in the coast region of Western Guatemala."

ONE OF THE QUEER PROFESSIONS: TEA-TASTING IN MINCING LANE.



SAMPLING THE BLENDS—TESTING THEM BY MOUTH AND NOSE ; WHILE ASSISTANTS RECORD THE SAVOURS
AS THEY ARE ANNOUNCED BY THE EXPERT TASTERS.

In Mincing Lane, London's centre of the wholesale tea trade, thousands of tons of tea are blended for the great catering firms of Britain. Hence the constant employment of that delicately palated expert, the taster, for blends must be precisely what the particular customers and their patrons require. The mixing having been done by women working to specification, samples are

infused in special, covered pots. Then each several brew is tested by a taster, who relies not only upon his mouth, turning the liquid on his tongue, but upon his nose, smelling the infused leaves. The work of the tea-tasters—queer profession as theirs must seem to many—is of the utmost importance: upon their decisions depends the favour of the millions.

BOOKS OF THE DAY.

AMERICA not only looms large on the economic and political horizon, in connection with War Debts and Disarmament, but exercises a strong influence, through films and radio and, to a lesser but still considerable extent, through books and journalism, on our social life, especially in such matters as popular music and songs, colloquial speech, the ethics of sex, money-making, and crime. Anglo-American friendship and co-operation are of vital importance to the world's welfare, but there can be no true friendship without complete understanding. To be in full sympathy and accord, friends must know the best and the worst of each other. At present, I fancy, the average Briton's knowledge of America is somewhat limited, and so too, probably, is the average American's knowledge of Britain, although Americans certainly are more enterprising in coming to see our country than we are in visiting theirs. If we cannot afford to cross the Atlantic, however, we can at least read books about the other side, and of these there is no scarcity. Half a dozen repose upon my table.

To give Uncle Sam the first word, I begin with a brace of books by one of his best-known living scribes—"TRAGIC AMERICA." By Theodore Dreiser (Constable; 10s.); and "A HOOSIER HOLIDAY." By Theodore Dreiser. With Illustrations by Franklin Booth (Constable; 10s.). Of the two I should choose, for enjoyment, the holiday travel volume; but, as their scope and aim are so different, they can hardly be compared from that point of view. In "Tragic America" we have Mr. Dreiser at his gloomiest, taking a general survey of his country's political and industrial condition. The picture he paints of American commercial life, the tyranny of capital, and the hardships of labour, amounts to a sweeping indictment of plutocratic oligarchy. I remember, not many months ago, reviewing Mr. Dreiser's little book describing his impressions of Soviet Russia, and his present work suggests that he has drunk deep of the Leninian spring.

Personally, if change had to be, I should plump for Mr. Chesterton's distributism rather than any form of coercive Communism. I do not pretend to be an economist, and, never having had the luck to visit America, I am not entitled to challenge any of Mr. Dreiser's facts or arguments about his native land. From certain allusions he makes to England, however, I rather imagine that his remarks on international affairs should be taken with a pinch of Socialistic salt, and even that there may be an element of bias in his presentment of the American scene. Thus, referring to American financial leaders, he writes: "Daily and hourly they appear to wish to be more like England was before the War (and still is, apparently); always ready for conquest and for war. . . . But do we want to imitate England and Japan and the old Russia? For, although England has commanded a powerful position because her financiers have 'laid' for 'backward' peoples, I still do not see in the British Empire any model to imitate. The idea that underlies it is *passé*. It will no longer work." Ottawa may perhaps provide an adequate answer to this last pronouncement.

Against that wholly unwarranted assertion that England is "always ready for conquest and for war," and that modern America is emulating her in that respect, I should like to set the opinion of a distinguished Irish writer expressed in "STARS AND STRIPES." By Shaw Desmond. With frontispiece portrait (Hutchinson; 10s. 6d.). Mr. Desmond reveals the "stripes" rather than the "stars," as he puts it, and writes very much as the candid friend. The bulk of his book might be termed a merciless exposure. In his last chapter, however, pleading for an Anglo-American Entente, he emphasises the friendship rather than the candour. "I believe in America," he writes, "because she is the one country on earth, apart from England, who wishes to gain nothing from conquest [the reviewer's italics], who has no imperialistic jingo designs, and who very earnestly desires that world-peace for which so many are working and praying. I hope that an Anglo-American Entente may yet 'hold the ring,' and so save this little world in which we live from the terrors of another World War."

Mr. Desmond's object has been, he tells us, "to show in a series of lightning impressions something of what has been taking place in America after the Great *Débâcle*." These impressions are the immediate result of a long visit

from which he recently returned, but behind them lies thirteen years' study of America in nearly all her States. They certainly possess one quality of lightning—a coruscating brilliance, while now and then they fall with a scorching and withering effect, as when he touches on such matters as graft and gangs, or on what he calls America's "wild women." Whatever her faults, America has the power of provoking lively criticism and description. It may be something in the climate, or in what Mr. Beverley Nichols terms "The Star-Spangled Manner." Mr. Desmond has evidently felt the influence, and his book is a masterpiece of vivacity. Only one little hole I have to pick in it, and that is to warn him against repeating a time-honoured "howler" by allusions to "Gibbons's 'Decline and Fall.'"

Reverting now to Mr. Dreiser's "second string," I must make a little confession about my first reactions to "A Hoosier Holiday." Being, as already mentioned, a stranger to the States, and not very familiar with the American language, I was uncertain whether Mr. Dreiser's epithet for his holiday was the name of a place or the comparative of an adjective. A glance through the book, with the list of contents and illustrations (there is no index!), disclosed no reference to any such place-name, and I began to regret the lack of an Anglo-American dictionary. Then



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A HORSE IN GREEN CHINESE MARBLE—PROBABLY BY AN ARTIST WHO WORKED ABOUT THE SIXTH CENTURY A.D.

Chinese artists, more than those of any other nation, have shown the humour which seems to be essential to the sympathetic portrayal of animal life. In clay, marble, jade, and other hard stones of various colours, they have at all periods of their history modelled and cut a vast and unrivalled series of animals of all kinds. This charming marble horse—one of the more recent additions to the Chinese collections in the Victoria and Albert Museum—represents, apparently, the little wild pony whose breeding has always been the staple industry of the Mongols, a creature with which the Venetian traveller, Marco Polo, was familiar in the thirteenth century. As far as is at present known, the figure is unique and its dating presents difficulties. It seems hardly possible that it can be later than the T'ang Dynasty (618-906 A.D.), and the unusual treatment of the eye may well give it a claim to be placed in the earlier period of the Six Dynasties, somewhere about the sixth century A.D. It is interesting to compare it with the more monumental tomb figures of a ram of about the same date exhibited in the West Central Court (Room 42) of the Museum. Its length is 1 ft. 8 in.

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

I bethought me to consult an encyclopædia, and there I discovered (what doubtless I ought to have known) that "the Hoosier State" is another name for Indiana, though the reason why was here left "wropt in mystery."

Mr. Dreiser in holiday mood, and revisiting "the places of his youth," is naturally much more entertaining than in his political diatribes. He gives a delightful picture of his journey, in company with an artist friend, of the people they met and talked with, and of the towns and villages they passed through. His "home" town and his "home" University set him "revolving many memories," and he is moved to describe scenes and incidents of his boyhood. In some ways the old haunts were disappointing and depressing, as they generally are to all of us. They are better seen by the mind's eye than in actuality, and, looking at them so, Mr. Dreiser expresses the emotions of retrospect very beautifully. Moreover, in this book he occasionally casts off the heavy mantle of his pessimism, and writes of his nation in a more enthusiastic, if not exactly a hopeful, spirit.

I gain a greater sense of poise and impartiality from another recent work on modern America, entitled "ONLY

YESTERDAY." An Informal History of the Nineteen-Twenties. By Frederick Lewis Allen. Illustrated (Harper; 12s. 6d.). "This book," as the author explains, "is an attempt to tell, and in some measure to interpret, the story of . . . the eleven years between the end of the war . . . and the stock-market panic which culminated on November 13, 1929." While by no means deficient in the quality of liveliness, the author sees things from all sides and presents them without prejudice.

Mr. Allen shows a wide grasp of affairs and a power of penetration into trends of thought and æsthetic or intellectual movements, as well as the more superficial phenomena of trade and politics and social vogues. We hear, for instance, a good deal about the reading tastes of America, and incidentally there are several allusions to Mr. Dreiser, among other writers, in a chapter on The Revolt of the Highbrows. Contemporary or very recent history is a troublesome subject, owing to the bewildering mass of material, and the proverbial difficulty of being unable to see the wood for the trees. In selecting and marshalling his facts, and in preserving perspective and proportion, Mr. Allen appears to me to have achieved a conspicuous success. Especially interesting is his account of the casual, apathetic, and almost absent-minded way in which the Legislature, in 1919, passed the measure giving effect to Prohibition, without the faintest notion of its destined consequences.

Many interesting glimpses of American public life, and public men, occur in the record of a private life—that of a well-known woman novelist and playwright—self-told in "MY STORY." By Mary Roberts Rinehart. With Frontispiece Portrait (Cassell; 10s. 6d.). This is an autobiography of singular charm and considerable importance. The author began as a hospital nurse, married a doctor, took to the pen in support of the family exchequer, and has solved the problem of a happy conjugal partnership between two professional people, combining due care of home and children with a large literary output. By 1924, she mentions, she had written thirty books. Among her works are that famous thriller play, "The Bat," and "The Amazing Interlude," a story of the Great War, based on her own experiences. She came to Europe in 1915 to report the war for the *Saturday Evening Post*, and saw its grim side, in France and Belgium. While in England she had audience of the Queen, and in Belgium an interview with King Albert, who told her about German atrocities. She found great favour with Lord Northcliffe, who admired her war writings, including a book suppressed in England, much to his indignation.

Later, her husband's work caused them to make their home in Washington, where she came to know Presidents Wilson, Harding, and Coolidge. Of them, and of the Washington Conference on Disarmament, at which she was the only woman journalist present, she has much to tell of intimate significance, including a comment on the difficulties of entertaining under Prohibition. "To claim that Washington is dry," she says, "as the capital of a dry nation, would be an absurdity." Her attitude to world problems emerges from a retrospect of her career, which, she emphasises, is not closed. "Over in Russia," she writes, "a new social experiment is going on, but it has dismissed the humanities, and so it will die." She "sees America as the last stand of the humanities on earth."

Mrs. Rinehart's visit to Hollywood, in 1919, to be filmed for a series of Eminent Authors, and her friendships with screen "stars" there, make contact with "MY HOLLYWOOD DIARY." The Last Work of Edgar Wallace. With Coloured Frontispiece and eighteen Illustrations (Hutchinson; 7s. 6d.). Here we meet the leading people of the film world in a later day, genially portrayed by a master of thrills. Explaining the genesis of this book, his widow, who had to remain at home in London during his absence, says: "Though my husband was a prolific letter-writer, I wanted a more detailed account of his impressions. It was, therefore, with the idea of keeping me posted of daily events that Edgar dictated this diary, which was sent to me regularly every week." The book consequently possesses an affectionate personal touch that accentuates its pathos as a posthumous work. All unconscious of the end, the popular author chronicles his work and friendships during the last months of his life, revealing at the same time his own attractive personality.

C. E. B.



"ENTER LAERTES, ARMED; DANES FOLLOWING": "WHERE IS THE KING?—SIRS, STAND YOU ALL WITHOUT."—A SCENE AT THE VAKHTANGOV THEATRE, MOSCOW.

THERE have been Hamlets without number: Hamlets anæmic, robust, scholarly, soldierly; Hamlets in dresses of many periods and of various countries; Hamlets in plus fours, male Hamlets and female Hamlets, even the invisible Hamlet of the B.B.C.; productions with realistic scenery, with fantastic settings, with no scenery save curtains. Some of the presentations have been bad, some indifferent, some good, some ever to be remembered; in all Shakespeare has triumphed, for there is nothing that can lessen the genius of his immortal verse, the superb phraseology that made it possible for the old lady to complain that "Hamlet" was so full of quotations! That it is the same with the version staged in the Vakhtangov Theatre by Nikolai Akimoff is more than likely, despite the necessary translation and despite the fact that it would seem that considerable liberties have been taken with the text: according to the only report available — that sent by the Moscow correspondent of the "Daily Express" — extracts from the works of Erasmus have been introduced! Be that as it may, the latest "Hamlet" is the outstanding success of the season in Soviet

[Continued below.]



EL SINORE—A PLATFORM BEFORE THE CASTLE: ENTER THE GHOST OF HAMLET'S FATHER—"LIKE THE KING THAT'S DEAD."



A "LIBRARY" SETTING FOR A SOLILOQUY USUALLY SPOKEN IN A CHURCHYARD: HAMLET AND THE FIRST GRAVEDIGGER—WITH A SKELETON LOOKING ON!



IN THE QUEEN'S APARTMENT: HAMLET MAKES A PASS THROUGH THE ARRAS.—"DEAD, FOR A DUCAT, DEAD!"

Russia, and one more proof of the unquestionable virility of the modern Russian Theatre. It may be added that the same correspondent writes: "Hamlet himself is a stocky young man, vigorous, bent on getting the crown, not at all mad. Defenders of this version claim that it is a return to Shakespeare as the poet meant the piece to be played. They say the 'traditional' 'Hamlet' is a nineteenth-century product, filled with sticky sentiment in its interpretation."



HAMLET AND THE GUARD ON A PLATFORM BEFORE THE CASTLE: AN UNCONVENTIONAL INCIDENT IN THE NEW "HAMLET."

BATTLING CARSON.

BEING AN APPRECIATION OF

"THE LIFE OF LORD CARSON." VOL. I: By EDWARD MARJORIBANKS.*

(PUBLISHED BY GOLLANCZ.)

THE art of the advocate, like that of the actor, suffers from impermanence. Bare judicial records cannot preserve the force of personality which is the essence of advocacy; and forensic achievements soon become a mere memory, which in its turn passes into legend. Lord Carson, through this volume, enjoys the rare advantage that his voice is made to echo again through the halls of justice while it is still a living voice. In many respects, this book is a considerable advance on the same author's biography of Sir Edward Marshall Hall. None of the celebrated cases in which Lord Carson appeared, with the exception of the Wilde trial, had the same spectacular appeal as the great criminal trials of Marshall Hall's career; but, by a very lucid and thorough exposition of the surrounding circumstances—which must have involved a great deal of patient investigation—Mr. Marjoribanks has contrived, in all the examples which he has chosen, to enlist our lively interest. He is dealing, again, with a type of advocacy very different from that of Marshall Hall—no less vigorous, no less persuasive, but always correct and always scrupulously within the proper limits of forensic practice. And, it need hardly be added, the material in the present volume is richer inasmuch as the author has to deal not only with a great legal, but with a great political career. Had Mr. Marjoribanks lived to complete his biographical study, Carson the politician would have greatly overshadowed Carson the lawyer in its later pages. As it is, the story ends in the year 1911—a turning-point, for Lord Carson had then committed himself to the political rôle which will always be most closely associated with his name. Lord Hailsham's brief introduction suggests, though it cannot promise, the interesting possibility that the work may be completed by another hand.

The impression which Mr. Marjoribanks conveys of the young Carson is that of a delicate, diffident young man of whom neither himself nor anybody else had unusual expectations. He steadily advanced, however, in the somewhat unpromising atmosphere of Irish circuit practice, and, as "Coercion Carson," the enforcer of the Crimes Act, he was destined to serve an apprenticeship from which any but the most resolute disposition would have shrunk, however inured to the rough-and-tumble of the anarchical Ireland of the 'eighties. In 1886 "he entered political life by as dangerous a door as ever has been opened for a politician; his daily life for the next three years was, at least, as hazardous as any soldier's on active service in modern warfare. . . . For three long years, 'Coercion Carson' went about Ireland doing his difficult and dangerous duty against the agitator, the moonlighter, and the Fenian, and the Parliamentary Nationalist, in the face of the most turbulent opposition and daily threats to his life." His success as the inexorable upholder of law and order made him as unpopular as any man in Ireland; and his imperturbability is perhaps best shown by the incident at Mitchelstown in 1887, when, rejecting easy means of escape, he faced and passed through a howling, hostile mob absolutely untouched. Nothing better illustrates a strength of character which never deserted him in any relationship of public or private life.

He had, however, more than courage—he had adaptability; and not the least of his achievements was that, coming from such a hurly-burly, he was able to adjust himself with instant success to the utterly different conditions of the English Parliament and the English Bar. His maiden speech in the House of Commons was probably the most successful in living memory, and it drew from Joseph Chamberlain the tribute, amply justified by the sequel, that a new force had arisen in politics. The compliment came

from a source which Carson learned to value more than any other; "in his considered judgment Chamberlain was the finest man whom he had ever met in political life." Next in his esteem came Arthur Balfour, with whom he stood shoulder to shoulder in those grim days when Balfour, "more Tiger than Lily," astonished the world by unsuspected resources of character. It must have been, for so warm-hearted an admirer as Lord Carson, one of the distasteful paradoxes of political life that, when

the great split occurred in the Conservative Party, he found his loyalty torn between these two heroes; and Mr. Marjoribanks suggests that this was the only occasion in his career when he hesitated about a perfectly explicit statement of his beliefs and sympathies.

At no other time was there any doubt as to Carson's convictions and his unswerving adherence to them. We have in this book, above all, the picture of a superb fighter whose polemical qualities won him the admiration of his opponents no less than of his followers. It was perhaps symbolic that at an early stage of his English political career, he was—though quite involuntarily—the storm-centre of one of the most famous "scenes" in the House; a "scene" on which, with the aid of Mr. Marjoribanks's lively description, we are now able to look back with the necessary spirit of humour. The obverse of this almost epic pugnacity was incapacity for compromise—another exotic quality in the House of Commons, and one which frequently appears in this biography. It is a characteristic perhaps more open to criticism than Mr. Marjoribanks allows, and it had certain curious results; we cannot, for example, read without some sense of incongruity that the future Commander-in-Chief of Ulster "from the first maintained that the policy of surrender to agitation could only lead to the disruption of the Empire, first in Ireland, and then elsewhere." Yet nobody can fail to admire the inflexible consistency with which Lord Carson remained true to his principle of the maintenance of the Union; for that and for that alone, as he repeatedly asserted, he had entered politics. And for that ideal he unquestionably made the kind of sacrifice which is rare in politics. When, in 1910, the small and comparatively uninfluential group of Irish Unionists in the House of Commons asked Sir Edward Carson to become their leader, "they were asking that a certain Lord High Chancellor, a probable Prime Minister of England, and a man who had always loved peace and quiet, should forsake all and become at the best the leader of a score of followers on a single issue, at the worst a rebel chief and a man convicted of high treason. For Edward Carson, the greatest advocate of the time, with the highest destiny of all in front of him, there was no glamour or glory in what was offered; only duty, danger, and self-sacrifice."

As in politics, so in law, Carson early learned to look straight and fearlessly at "the reality of the situation." His early experience of flagrant and systematic perjury gave him peculiar opportunities of studying "difficult" witnesses, and taught him "the famous Carson method of cross-examination, which consisted in asking very few, very embarrassing, questions, and then leaving the witness alone." It is generally agreed that this system, combined with remarkable eloquence and nervous force, made him the most formidable cross-examiner of modern times. A very striking example was the Wilde case, in which we are inclined to think that Mr. Marjoribanks does a little less than justice to Carson's tactics. It was not at all to his disadvantage that he allowed himself to be "scored off" by the plaintiff in the somewhat hopeless enterprise of anatomising the morality of Wilde's art. The turning of the tables was certain to come, for several reasons. The pert witness who endeavours to cover up a bad case by brilliance of repartee very rarely succeeds: sooner or later he makes a false step, from which he can never recover. This is exactly what Wilde did, and with one fatal answer to a "shot-in-the-dark" question his case came tumbling about his ears. Further, Carson must have been conscious from the beginning of having in reserve such an armament of damaging evidence, apart from literary criticism, that not even Oscar Wilde's wit could withstand with equanimity. The reversal, when it came, was certain to be catastrophic, and the strategy was admirably designed. The mystery of the case will always

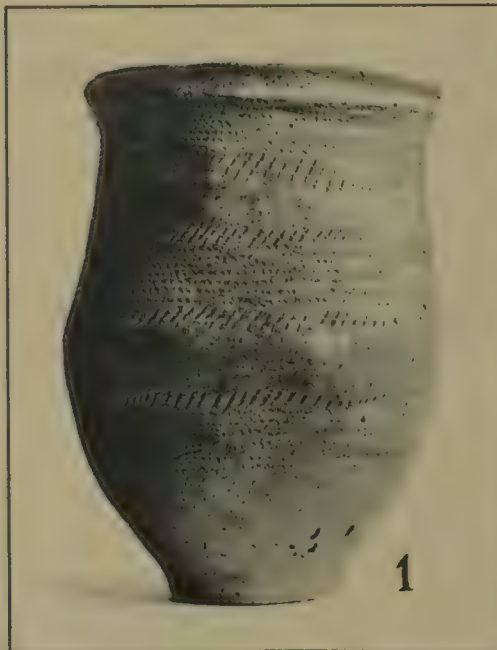
(Continued on page 188.)



THE FIRST OF ITS KIND RECORDED FOR THE COUNTY OF HEREFORDSHIRE: A SOCKETED KNIFE OF THE LATE BRONZE AGE FOUND AT LYONSHALL.

The find was made by Mr. James Sturrock, who has lent the knife to the Hereford Museum. The ridging in the blade is interesting: a simple bevelled edge and a broad flat mid-rib is more common. The length is 10½ inches, and the weight is 9 ounces.

By Courtesy of the Library, Museum and Art Gallery, Hereford.



A VERY EARLY BRONZE AGE BURIAL DISCOVERED IN THE OLCHON VALLEY OF THE BLACK MOUNTAINS, HEREFORDSHIRE; THANKS TO A PLOUGHSHARE STRIKING A STONE. (1) A FOOD-VESSEL FROM THE FIRST CIST, A VERY VALUABLE FIND. (2) MR. JAMES SMITH, OWNER OF THE FARM ON WHICH THE DISCOVERY WAS MADE.

A cist was discovered when a field was being ploughed, by the share hitting a large stone. The stone was removed, and the cist revealed was found to contain a skeleton and an earthen food-vessel. The body had been buried in a crouching position. Probing disclosed a second cist some four feet away. The upper stone of this is missing.

By Courtesy of the Library, Museum and Art Gallery, Hereford.



THE FINEST SPECIMEN OF ITS KIND YET UNCOVERED: PART OF ONE OF THE MAIN DRAINS OF ROMAN COLCHESTER.

The drain was inserted in the gravel metalling of the Roman main street. It is a magnificent piece of brickwork. The width is over 3 feet. A large brass coin of Antoninus was found in the filling.—(By Courtesy of the Colchester and Essex Museum, Colchester Castle.)

* "The Life of Lord Carson." Vol. I. By Edward Marjoribanks, Author of "The Life of Sir Edward Marshall Hall." With a Preface by the Rt. Hon. Viscount Hailsham, D.C.L., LL.D. (Victor Gollancz; Ltd.; 75s. net.)

Guinness's Hood for You

WITH APOLOGIES TO

Thomas Hood



Tim Tonks was such a puny lad,
It really was a shame ;
Though day by day his sighs increased
His size remained the same.

Tim fell in love with Betsy Brown,
A buxom lass, and tall ;
But though he thought her simply great,
She made him feel quite small.

Said she : " Although you long to wed
You are too short to woo ;
Till you are taller by a head
I shall look down on you."

He left depressed, because she said
" No, thank you " to his pleas ;
When something his attention caught
That put him quite at ease.

" Guinness for Strength " the poster urged ;
" If this will strength impart "
He thought " with muscles made of steel
I'll steal my maiden's heart ! "

A daily Guinness swelled his chest,
A tall-boy he became,
A picture of athletic health
With quite a splendid frame.

At last when he was twice the man
That he had been before,
He washed his face and brushed his hat—
And pressed his suit once more.

" O Betsy Brown, O Betsy Brown !
Just see how I've grown stronger !
You once were rather short with me—
Pray don't be any longer ! "

Then Betsy looked him up and down
As if to take his measure,
And said " You've grown in my esteem,
So I accept with pleasure ! "

Thus happy Tim gained Betsy's hand
And two feet in addition ;
By drinking Guinness he attained
The height of his ambition.



GUINNESS

IS GOOD FOR YOU





A PAGE FOR COLLECTORS.

ENGLISH "BRACKET" CLOCKS.

By FRANK DAVIS.

THE title of this article is a misnomer. What follows is more about cases than what is inside them; but, as the shape of the case must always be dependent upon horological ingenuity, I must commence with one or two general statements about the intricate machinery the case contains before going on to say something about the purely decorative function of the outside.

Perhaps the best approach to the subject is by way of an advertisement of 1697. It is an announcement from the *London Gazette* which finds its way into every book written about clocks, but it bears repetition both for the information it provides, and for its own peculiar flavour. Here it is:

"Joseph Knibb. At the Clock Dyall, in Suffolk St. near Charing Cross, on Friday the 23rd inst., will begin the sale of a great Parcel of very good Pendulum Clocks; some do go a year, some a quarter of a year, some a month, and some 30 hours; some are Table Clocks, some repeat themselves, and some, by pulling, repeat the hours and quarters."

One, is tempted to preach at length, with this as text, about the leisured ease of seventeenth-century advertising, which told its story effectively enough, but in a measured tick-tock which modern business finds unsuited to an age of high speeds; but, whereas we have outgrown the sober pace of this notice, we have not yet succeeded in either speeding up time itself, or in putting into our clocks better work than was the honest habit of Joseph Knibb and his contemporaries. Indeed, the last quarter of the seventeenth century—the period of Thomas Tompion (1638—1713) and Daniel Quare (1648—1724)—brought

an enviable reputation to English clockmakers, who not only excelled in the manufacture of accurate and complicated movements (there is at Greenwich, for example, a Quare clock designed to show both sidereal and mean time), but somehow managed to give to their cases, whether from their own natural sense of fitness, or because they were careful to employ people whose taste was sound, or both, a sometimes elaborate, but generally highly decorative and by no means too extravagant, appearance.

The first clock to be operated in England on the principle of Galileo's discovery of the pendulum is supposed to have been made by the Dutchman Fromanteel in 1658. It is this short pendulum clock which brought what we generally refer to as the "bracket" type of clock into fashion. Incidentally, it is perhaps of interest to note here that the modification of the long pendulum with the short swing, in place of the short pendulum with the long swing, made the grandfather clock possible, gave the cabinet-maker his opportunity, and provided the average English house with its most characteristic article of furniture. The "Table" clock of Knibb's advertisement is, of course, the "bracket" of this page. Of the extraordinary care sometimes

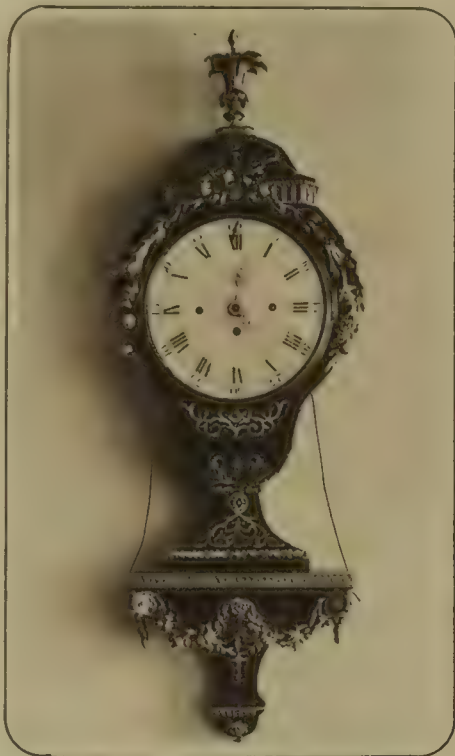
Another example of sober elaboration is to be seen in the silver-mounted ebony clock of Fig. 5, by Daniel Quare, presumably of about the same date, and the Queen Anne red shell clock of Fig. 3, with its silver-gilt mounts.

As the century proceeds the square top changes into an arch, as in Fig. 2 (c. 1725), and later still individual makers are able to give a fairly free rein to their imagination, as in the very charming clock of Fig. 1, by Peter Toscaler, a London clockmaker of Viennese origin. This shape, with its various

modifications, but keeping always the circular dial and the "waist," is rather solemnly and unhappily classified as the "balloon" type in museums and places where everything has to be ticketed. It was a very favourite shape at the end of the eighteenth century, not always quite so charmingly treated as in this instance.

As an example of what, for want of a better word, we may call a "presentation" clock, nothing more imposing can be found than the ormolu case of a specimen constructed by James Cox, of London, for Henry Benedict, Cardinal York, the brother of Prince Charles Edward; which, as it bears the Stuart arms, with a crescent for difference, was certainly made before the death of Prince Charles Edward in 1788. There is no need to emphasise

the debt the designer owed to current fashions on the Continent. I may perhaps remind readers of this page that this last of the Stuarts, who died in 1807, bequeathed to George IV., then Prince of Wales, the Crown Jewels which had been carried off by James II. on the famous occasion when the Great Seal was thrown into the Thames. On the death of his brother, Henry had a medal struck inscribed "Henry IX., King of England, by the grace of God, but not by the will of men." His monument in St. Peter's, erected by order of George IV.—Canova was the sculptor—is also to the memory of his brother and father—"James III., Charles III., and Henry IX."



1. BY PETER TOSCALER: A CLOCK OF THE TYPE USUALLY CALLED "BALLOON" IN MUSEUMS. (C. 1775-80.)



2. WITH MOVEMENT BY WILLIAM JACKSON: A GEORGE I. "BRACKET" CLOCK IN A WALNUT CASE. (C. 1725.)



3. WITH MOVEMENT BY GEORGE ETHERINGTON: A QUEEN ANNE RED SHELL CLOCK WITH SILVER-GILT MOUNTS.

ALL PHOTOGRAPHS BY COURTESY OF MESSRS. MALLETT AND SON.


bestowed upon the cases, no better example could be found than the marquetry clock of Fig. 4. The front, back, and inside are thus decorated, and with a degree of skill which it is not possible to show in a photograph. Only about ten marquetry clocks are known, and of them this is by no means the least remarkable. It is odd that a clock honoured with so fine a case should not have its maker's name upon the dial (the practice became compulsory after 1698); but in this instance it looks almost as if the usual order of things was reversed, and a good but anonymous clock found for a remarkable case.



4. A MARQUETRY CLOCK OF A CLASS OF WHICH ONLY TEN ARE KNOWN: A TABLE TIMEPIECE DATING FROM ABOUT 1685-90.



5. BY DANIEL QUARE, THE FAMOUS ENGLISH CLOCK-MAKER (1648-1724): A TIMEPIECE IN EBONY WITH SILVER MOUNTS



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THE WORLD OF MUSIC.

THE HASLEMERE FESTIVAL.

MR. ARNOLD DOLMETSCH, in his leaflet distributed with the programmes at the current festival of chamber music at the Haslemere Hall, Surrey, has an admirable panegyric on old music. "Musicians and critics," he says, "should become permeated through willing ears and minds with the true sounds of the Old Music, and allow its effects to reach their Souls. This is the only way to a real renaissance in the Art of Music. Let them come to Haslemere, the centre of Musical Knowledge and Enjoyment; their outlook on Music, and indeed, on Life, will be broadened. The most hardened among them will benefit thereby." As one of the "hardened" I have taken Mr. Dolmetsch's advice, and I paid a visit to his excellent festival to hear the fourth concert on Thursday, July 21, and I hope to be able to go a second time before the festival concludes on Saturday, July 30.

Everybody in the world of music knows of the excellent work Mr. Dolmetsch has done in the special department of music which he has made his own. From his workshops at Haslemere, clavichords, harpsichords, and other musical instruments of the fifteenth and sixteenth centuries and earlier have gone to all parts of the world, where their good qualities of craftsmanship have been fully appreciated. His concerts of old music, at which he and the members of his family have been the principal executants, are equally well known, and I have heard a great deal of interesting old music at his concerts for the first time.

OLD SPANISH MUSIC.

On this occasion, the fourth concert of the present series, the music was entirely Spanish, dating from the thirteenth to the sixteenth centuries. This music is extremely early, earlier than anything else in Mr. Dolmetsch's present series. The Three Cantigas—the word has the same derivation as canticle and means a song—are thirteenth century, and I presume exist only in the vocal part; but Mr. Dolmetsch played them as a broken consort for two viols, recorder, rebec, lyra da braccios, cithren, bandola, virginals, and tabor, with very good effect.

They have all the gravity characteristic of mediæval music, which makes it always have a religious atmosphere to our ears.

The most interesting composition from a purely musical point of view was a "Fantasy for Four Viols on the theme of Las Vacas," by Antonio de Cabeçon, c. 1550. Antonio de Cabeçon is reputed to have been blind from birth, and was born near Burgos in 1510. He became organist and clavichordist to the Emperor Charles V., and after his death to his son, Philip II. It is also believed that he visited England in company with Philip II. when that monarch came to this country in 1544-55 to marry Queen Mary. He is, therefore, a pre-Elizabethan composer, and his music is earlier than that of our best-known sixteenth-century composers. This Fantasy is an astonishing composition in its power of development and coherence. He uses the device of imitation in a masterly way, and avoids that effect of constant stopping and restarting which is characteristic of so much music of the period owing to the too-frequent closing cadences. Another interesting work of a similar character was by a younger brother of Antonio, Juan de Cabeçon, entitled Fantasy for Five Viols, "Quién llamó al partir partir."

SPANISH SONGS.

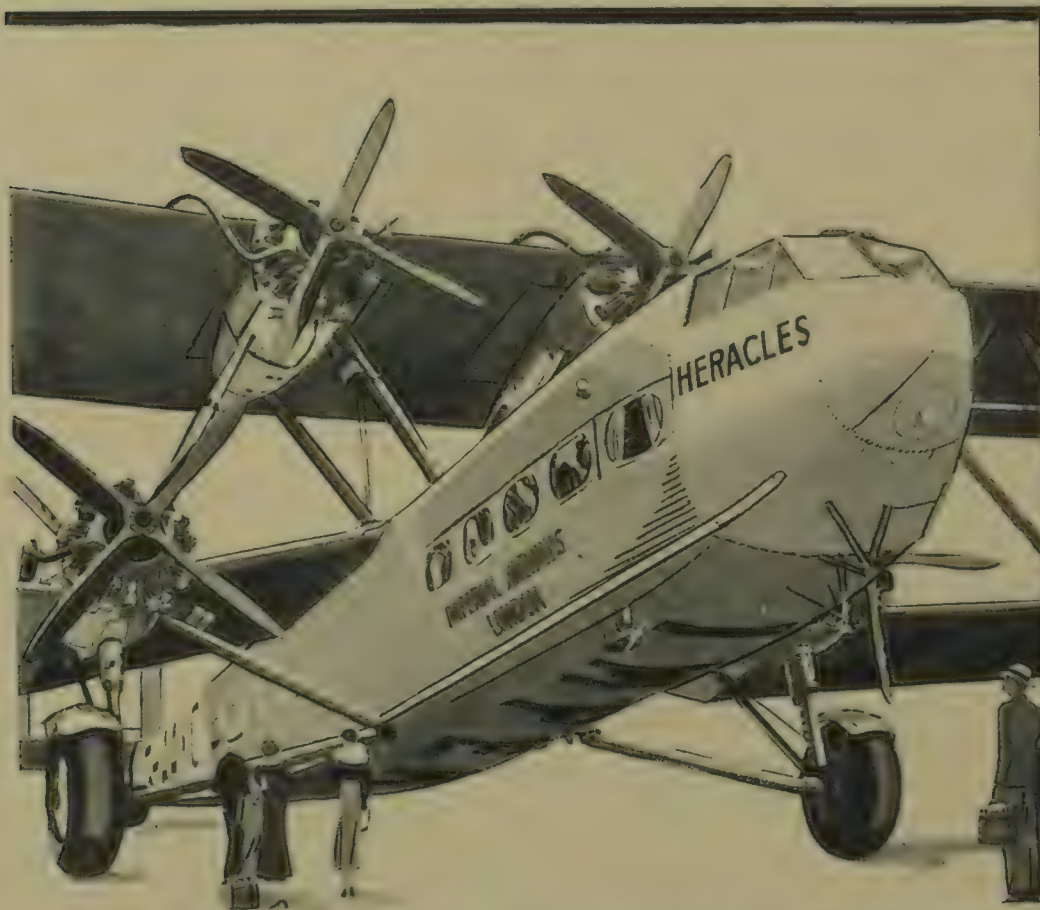
I found the songs at this concert less convincing. In the first place, I am not sure about the interpretation. It seems to me that a lot more fervour and rhythmic vitality must have gone into the singing of such a song, for example, as "De Donde Venis Amore?" by Anriquez de Valderrabano, than Miss Cécile Dolmetsch was able to give it. When one considers the full-blooded literature of the sixteenth century in Europe, one cannot believe that the Spanish songs of the period were in any way adequately represented by such songs and such versions as those given to us by Mr. Dolmetsch at this concert. Like the songs of our Elizabethan song-writers, these were accompanied by the lute. Most of the expression in the second of these songs, "De Donde Venis Amore?" was in that delightful ornamentation. Mr. Dolmetsch would do well to train some young singers, and in the next year or two give us at one of his festivals examples of all the songs of this period from different parts of Europe, excluding all operatic music, which he might deal with separately on another occasion.

The Haslemere Festival is both instructive and enjoyable, and its setting is a great attraction, for it is only rarely that one is able to go out of London to hear good music. It is monotonously the other way about—that one has to leave the country and come to London if one wishes to hear any music worth hearing.

W. J. TURNER.

"ESCAPE," AT THE GARRICK.

MR. JOHN GALSWORTHY'S story of an attempted escape from Dartmoor, though it ran 243 performances when originally produced in 1926, and has since been seen in many of the capitals of the world, is not a good play. The episodic treatment can be effective enough, as in "Many Waters," where each scene marked a stage of life; but when ten "episodes" have to be employed to narrate the happenings of but a few hours, one feels that the cinema is the better medium. When "so many years" are presumed to have elapsed between each scene, an audience will not grow restive during the period demanded for the change of scenery, for it is on his character-drawing that the author depends to hold the interest. But when, as in this instance, we have an escaped convict fleeing from his pursuers, a breathless interest in the action is demanded, and therefore a temporary check, when the hounds should be hot on the scent, means a loss of thrill. Nor can it honestly be said that in this play we get Mr. Galsworthy's dialogue at its best. The author seems a little at sea in his attempt to portray the post-war generation, and in the case of his hero, permits him too many "awfully jolly's" and "thanks awfully's" in an attempt to capture the present-day idiom. The hero harps a trifle too insistently on what is or what is not "cricket," and it is a curious thing that his misadventure in killing a policeman in Hyde Park should have so impinged itself upon the public memory that during his attempt to escape he was either recognised, or known by name, by everyone he encountered. The final scene, when, after allowing several ladies to tell lies on his behalf, he decided it was not "cricket" to allow a padre to do so, verged perilously upon the ludicrous, and with a less sympathetic audience, and with acting below the standard given by Mr. Colin Clive as the hero and Mr. James Raglan as the padre, might have drawn laughter.



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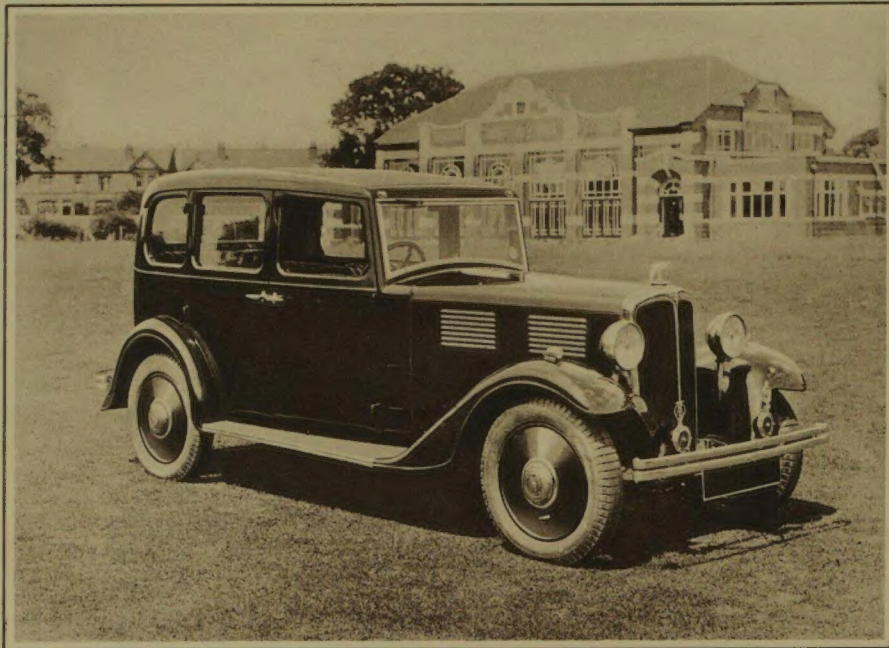
BY H. THORNTON RUTTER.

VISITORS, as well as residents, in Great Britain, are much indebted to the Automobile Association for erecting name signs at the entrance of towns and villages, besides directing posts of various by-pass roads. In fact, the annual report of the A.A. contains the information that more than 90,000 road signs of various types have now been erected by that organisation for the information and guidance of road users; also for their safety, as A.A. reflecting signs are placed on trees, telephone and telegraph poles on the roadside, and these have averted many possible crashes at night.

The report also refers to the increasing use of the A.A. touring department, as their records show that proportionally twice the number of members use this valuable service as compared with ten years ago. No fewer than 764,000 routes were issued during the past twelve months, aggregating a distance of 325 million miles, an increase of 10 per cent. on the previous year. At the general meeting of the A.A., presided over by Mr. Charles McWhirter, the report was adopted unanimously, and a vote of thanks given to the Council and Secretary, Mr. Stenson Cooke, for the admirable work performed during the past year. This included spending over £40,000 in free legal defence of their members who had come into conflict with the authorities, the vast majority of cases being technical infringements which implied no reflection upon the drivers of vehicles. In fact, it is the considered opinion of the A.A. that the standard of driving has improved, and they record this in the report.

All motorists will congratulate Lord Wakefield of

Hythe on obtaining the world's speed record on water by means of his boat, *Miss England III.*, driven by Kaye Don, assisted by Dick Garner (the mechanic), on Loch Lomond, on July 18, when speeds of 120½ miles an hour south-to-north, and 119½ m.p.h. north-to-south were made over the measured mile course, a mean average of 119½ miles an hour, a triumph



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BATTLING CARSON.—[Continued from Page 182.]

be how the plaintiff can have persisted when he knew the particulars of defence.

The other *causes célèbres* which are set forth in this record are of that diversity which lends such inexhaustible interest to the law. Two of them, the cases of the Jameson raiders and of Colonel Lynch, are concerned with political offences; and two great libel actions, Cadbury v. Standard Newspapers, and Lever v. Daily Mail, show us the dramatic spectacle of commercial and journalistic Titans in conflict. There is only one notable murder trial, that of the monster "George Chapman"—horrible enough, but interesting in its disclosures of the psychology of the sadistic murderer. There is much force in the suggestion that Chapman was probably identical with "Jack the Ripper." The case is also of particular interest to lawyers because of the admission of evidence of "conduct on other occasions," which, in the case of systematic and repeated offences, has in recent years become a formidable weapon against a particularly dangerous class of criminal.

It is appropriate that the volume should end with the Archer-Shee Case, for in no other connection does Edward Carson appear in a more characteristic and a more admirable light. This was a particularly bad example—unfortunately one of many—of harsh, unjust, and oppressive action by a Government Department, and there was certainly no other man in the kingdom except Carson who could have fought it through to the end, against every unworthy obstacle, with such a passionate determination to see justice done. Few of his successes can have given Lord Carson so much satisfaction as vindicating the character and saving

the career of young Archer-Shee. This notable book evokes a strong sense of the revenges of the whirligig of time—Carson and Wilde first class-mates and then accuser and accused; Jameson prisoner at the Bar and then a Colonial Premier; Lynch convicted traitor and then officer commanding a battalion in the War. The interest of such a life, and of others connected with it, is that the expected never happened. C. K. A.

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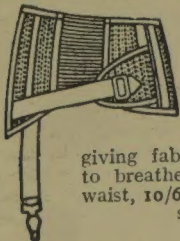
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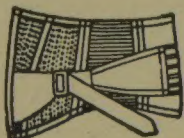


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Ladies' Aertex Abdominal Belt. Scientifically designed and made in the world's most health-giving fabric, allowing the body to breathe. Sizes up to 36 in. waist, 10/6. Larger sizes, to order, slightly extra.

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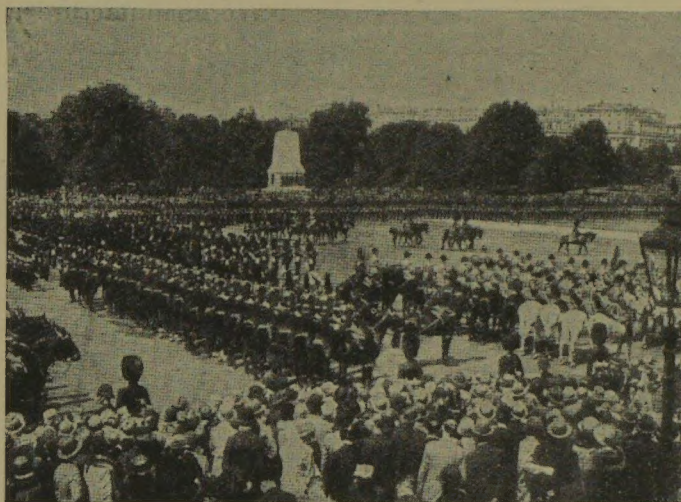
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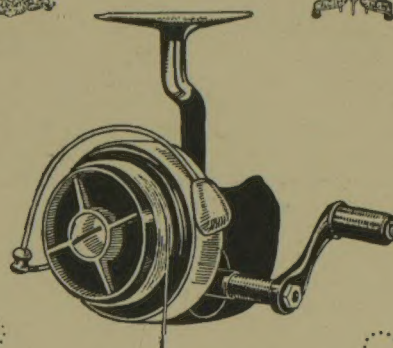
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A MAGAZINE MADE FOR AUGUST

With Stories that thrill, interest and enlighten

"The elephant rolled like a boat on a wind-less ground swell, and the sun beat down like hot brass. There was neither road nor trace of human footstep. The mahout, who was more than half-asleep, allowed the elephant to choose his own way in the general direction of the rock-ribbed hills. Chullunder Ghose sat upright underneath a black umbrella, because he could not otherwise, with any comfort, hold the thing between his fat face and the sun. Larry O'Hara sat on the other side of the howdah, also upright, because anything whatever interested him. He had the kind of blue-grey eyes that only sleep at night, and even then as trigger-lightly as a watch-dog's.

"Sahib," said the babu, "we have a proverb that the hypocrite asks always for the bird, but that the valorous man asks only for the bow and arrows."

"Well, what of it?" asked O'Hara.

"This obese and talkative babu, intimidated by the slings and arrows of outrageous fortune, is a Hamlet who has seen what U.S.A. Americans would call a lot of hot stuff, and a lot more cheap baloney. Life is like that: two-thirds hokum. And the other third is nearly nine-tenths stupid. Just about a tenth of one per cent. of life is hell and heaven, mixed into a drunken and beautiful madness. But that is enough. I am mad. You are mad. This elephant is mad. And so is Lalla Lingo. *Verb sap.*"

"What's wrong with the elephant?" O'Hara asked him.

"He obeys us. He could shake us off, and roll the howdah off, and run to where a hundred elephants are roaming wild and uncontaminated by a sense of duty."

"Lalla Lingo?"

"Is a man of many talents, without philosophy enough to cherish them beneath a sense of humour in the autocratic solitude he might enjoy if he were only not a propagandist. Think of



*This beautiful signed
portrait of*

**TALLULAH
BANKHEAD
GIVEN AWAY**

with this issue

"Look here, old girl, I've been thinking it over and if you really insist I'm prepared to do all I possibly can to help you. . . ."

All Azalea's life reluctant people, looking shame-faced, had constantly come to her and said they were ready to do something for her that previously they had sworn they would never do.

In 1909, a mere Saul among prophets, on witnessing the defeat by Azalea, aged four, of her septuagenarian grandfather (educated Eton and Balliol College, Oxford; called to the bar in 1860; Q.C. 1871; King's Bench Judge 1889; Victorian to the backbone, irascible and unbending) in a battle of wills that ended in Sir Mervyn obediently crawling on her mother's dusty drawing room carpet beneath a moth-eaten tiger-skin rug, would have predicted a masterful career for the auburn-haired imp on whose bronze eyes anger seemed to encrust a greenish patina.

Nurses, their bodies stiffened by whalebone, their wills indurated and their wits sharpened by years of conflict with nursery mutineers, either walked the plank or laid down not only their arms but their entire personalities for Azalea to trample on. Other servants—even butlers who called her the little devil in their pantries—after suffering the pressure of Azalea's thumb in silence, only maintained that sturdy independence of character, which is the British domestic's birthright, by subsequently being covertly ruder than usual to Azalea's parents. . . ."

*A good Society story by George Froxfield—
"AZALEA ABDICATES" . . . a rather risky
experiment in matrimonial strategy.*

Get it at the Bookstall as you go on holiday

him. He owns a village, whose inhabitants believe he is a god in an imported suit of Palm Beach reach-me-downs. It is an honour if he takes their women. It is privilege to them to build his house, and grow his corn, and bring him meat. He has his books, his European education, and an income that is ample for exotic needs. And yet he wants more. So he subsidizes murder—"

"We don't actually know that," said O'Hara.

"And he subsidizes the police—"

O'Hara interrupted: "That is also something that we can't prove . . ."

"CASE THIRTEEN" by Talbot Mundy proves that a little play acting is a useful thing, even in the Secret Service. A gripping story for an afternoon on holiday.

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